

# MUSICAL AMERICA



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## 13,000 SINGERS TO MEET NEXT MONTH

**President Taft and Other Notables to Participate in Monster Sängerfest**

The executive committee of the United Singers of New York, under whose auspices the twenty-second National Song and Music Festival of the Northeastern Federation of Singing Societies will be given in the Madison Square Garden, New York, on June 19, 20, 21 and 22, have completed their plans for the unusual event, which will bring together a total of over 13,000 singers, to be heard at different times during the week of the festival. The festival has been divided into seven monster concerts. Among the distinguished notables who have accepted invitations to be present are President Taft and Governor Hughes.

The opening concert of the great festival will be held on Saturday evening, June 19, when a monster chorus of 7,000 voices will sing the chorus parts in Max Bruch's "Fair Ellen," assisted by Mrs. Corinne Rider-Kelsey, soprano, and Claude Cunningham, baritone. The regular program will be rendered under the direction of Julius Lorenz and Carl Hein.

Sunday afternoon, June 20, has been set aside by the committee for the school children's concert, which will be given under the direct supervision of the Board of Education. The children's chorus will consist of over 5,000 voices, all of which have been selected from the different high schools and elementary schools of Manhattan Borough. The program on this afternoon will be under the personal direction of Dr. Frank R. Rix and Albert S. Caswell, supervisors of music in the public schools, assisted by an orchestra of 100 musicians, under the direction of Felix Jaeger. On this afternoon Mrs. Corinne Rider-Kelsey and Daniel Beddoe will be heard.

On Sunday night, the 20th, Mme. Schumann-Heink will be the star feature of the concert, and on Monday afternoon, the 21st, will begin the competitive prize singing of the societies, comprising the second and third classes, which consist of societies having a membership limited to sixty; and also of the societies of the second class for the New York City prize, which was donated by the singing societies of New York City.

On Monday evening President Taft will be present, and will deliver an address. The soloists on this evening to further add éclat will be Mme. Schumann-Heink and Daniel Beddoe and a monster chorus of 7,000.

On Tuesday, the 22d, will begin the singing for the Kaiser prize, which is the feature of the festival. The prize was donated by Emperor William of Germany, who has personally selected two representatives to come to America to assist in adjudging the winner.

On Wednesday, the last day of the festival, the prizes will be awarded.

### Pugno-Spalding Joint Tour

Raoul Pugno, the pianist, and Albert Spalding, the American violinist, will make a joint tour through Europe and America during the coming season. The former tour will be under the auspices of the Association Musicale de Paris, lasting until January, 1910. For the remainder of the season they will play in America.



FLORENCE AUSTIN

Her Talent and Hard Work Have Placed Her in the Van of America's Most Prominent and Successful Violinists. (See Page 29)

### Metropolitan Buys Charpentier Opera

CANNES, FRANCE, May 11.—Gustav Charpentier, who is resting at La Theoule, France, admitted to-day that he had sold the rights of his opera, "La Vie de Poete," to the Metropolitan Opera Company for production next season. This work is a sequel to "Louise," and the composer believes it will rival the success of the first opera. The new opera is an operatic arrangement of the ideas contained in a concert work of the same name. Charpentier has announced that he has completed another opera, dealing with a passionate love story of life in Bohemia, and introducing Slovak characters.

### Conried's Funeral Held

While a number of singers were out-bound on the Atlantic, the body of Heinrich Conried was being brought into New York. It was taken directly to his late home, No. 65 West Seventy-first street.

Mrs. Conried was accompanied by her son, Richard G. Conried, and her brother, Henry Sperling, who has been with her during the past winter. On Thursday the memorial services were held in the Metropolitan Opera House, where the music was supplied by Marie Rappold, Louise Homer, Riccardo Martin and Robert Blass, as well as a choir of boys, who sang the choral music from "Parsifal."

### Jan Sicksz to Play Here Next Season

Jan Sicksz, the young Dutch pianist, who has on his two American tours made a decidedly favorable impression, is to return to this country next season for a tour under Loudon Charlton's direction.

A special Paris cable to MUSICAL AMERICA on Wednesday reads: "Immense success for Stokowski, conducting Colonne Orchestra; big Russian concert; success for soloists, Felia Litvinne, Olga Samaroff."

## WALTER DAMROSCH HAS STORMY TIMES

**War With Louisville Director and Terre Haute Manager Mark Orchestra's Tour**

The path of Walter Damrosch and the New York Symphony Orchestra during the present tour has not been over a bed of roses, according to reports from two cities.

Louisville, Kentucky, was the scene of the first musical typhoon. With his orchestra Mr. Damrosch arrived on Wednesday of last week to support Professor George Gookins and his chorus of 300 local singers in giving a music festival.

The rehearsals began, and after the chorus had rendered "The Pied Piper" under Mr. Damrosch's direction he precipitated the ensuing war of words by declaring the chorus unfit to interpret the work and accordingly cutting it from the program. This could hardly be taken as a compliment to either chorus or leader, and the former, it is said in dispatches, hissed the New York conductor on several occasions.

Professor Gookins also took umbrage at what he considered to be a discourteous and undeserved action, and the barometer of trouble went lower and lower. An armed neutrality was, however, effected by Marion E. Taylor, president of the May Music Festival, and the preparations continued.

On Friday morning at rehearsal when Professor Gookins took the baton to lead the chorus the partisan feeling of the orchestra was displayed when they refused to respond satisfactorily, and when Professor Gookins persisted in the unpleasant task several of the musicians deliberately ignored the leader and refused to play. Seeing it impossible to continue under such conditions, Professor Gookins turned his baton over to Mr. Damrosch and retired. In the evening the program was carried out as planned, with the latter leading the chorus.

Relations were far from friendly during the evening, and open warfare was resumed when each man simultaneously assailed the other through local newspapers.

Professor Gookins charged the visiting musician with having come to this city with the avowed intention of discrediting him as a conductor, and that Mr. Damrosch was greatly overrated as a musical director. The latter attributed the lack of training of the chorus to the incompetency of Professor Gookins.

Thomas E. Basham, a local musical critic, took up the cudgels in defense of his fellow townsman and refuted the charge of inability. Mr. Damrosch, taking notice of the assault from this quarter, retorted by referring to the critic as a "bumptious bore" in the papers.

Much interest has been aroused by the polemics not only in the city of its inception but elsewhere.

When the orchestra with Mr. Damrosch left for Terre Haute, Indiana, where it arrived on May 10, although the angry waves of dispute were still beating on the shores of the Kentucky musical community, it looked for more pacific havens.

Nemesis, however, was still on the track and after the expense of the trip Mr. Damrosch was astounded and not to say delighted to learn that he was not expected, and had not been announced for concerts on that afternoon and evening, according to contract with Allen Grimes, a young man

[Continued on page 8.]



## ONLY SMALL PERCENTAGE OF AMERICAN MUSICIANS "MAKE GOOD" IN EUROPE

Charlatanism and Other Influences That Handicap the Ambitious—The Notable Achievements of a Washington Opera Singer, Mrs. Florence Holtzman-Weymouth, Who has Been Engaged to Sing at Algiers

PARIS, May 1.—What American women do in Europe is a subject of eternal interest to their compatriots. Yet the percentage of women who really arrive, among the hundreds who come over every year for study of various subjects, is appallingly small. I believe that if the European situation, with its tangle of tradition and complication, forming such heavy odds against the success of women, were more generally realized in America, coming abroad to study would be a much less popular enterprise.

There is perhaps more chalanism in music than in most professions. There is little enough chance anywhere for unadulterated talent, but the way of the singer in Europe seems obstructed with peculiar, and,



Mrs. Holtzman-Weymouth as "Marguerite"

in all but the exceptional cases, insurmountable difficulties. A beautiful voice alone is not a winning asset. Neither is a beautiful voice plus musical endowment. It would seem that the only honorable entrance to an operatic career may be gained either through big capital, or through rare intelligence and tact, and fewer go in by the latter way than by any other.

Mrs. Florence Holtzman-Weymouth, of Washington, is one of the very extraordi-



—Photo by Mrs. Ruth Turner Perry

Dining-Room in the Artistic Paris Apartment of Mrs. Florence Holtzman-Weymouth, the Gifted Operatic Soprano of Washington, D. C.

nary women who has passed thus through the enchanted doors. Mrs. Weymouth is the daughter of an old Washington family and the wife of Thomas Rote Weymouth, the young assistant engineer of the Standard Oil Company, and the inventor of the largest auto truck in the world. She has been working steadfastly and against the most serious difficulties toward her operatic career for the past seven or eight years, the immediate result of which is her engagement as prima donna at the Casino at Pougues-les-Eaux for the Summer season, and at the Municipal Opera at Constantine, Algiers, in the Fall. This Summer home of opera at Pougues is older than any other casino, and the town itself is perhaps the most famous of all the water resorts. Mrs. Weymouth made her debut there last year, gaining her appearance in spite of broken contracts and the machinations of jealous native singers. She was so beloved of the public, however, that they clamored for her re-engagement, which was finally accomplished and at twice the salary of last year. She has rented there for the season a charming villa, of which she will take possession about July 1. The repertoire includes "Faust," "Werther," "Cavalleria," "Thais," "Manon," "Bohème" and "Romeo

et Juliette." At Algiers she will sing also in "Carmen," "Favorita," "Louise" and a special performance of Massenet's "Grisidis." The director of this opera was recently appointed by the company with the understanding that he should engage Mrs. Weymouth as prima donna, and that every representation in which she was starred should be billed as a gala performance.

From a vocal standpoint alone this American woman has overridden colossal discouragements, but through sheer perseverance and cerebral force she has developed a voice of really great beauty—a voice which reflects the warmth and the strength of her personality. As an artist she is one in a thousand.

Her interpretations are like her personality, highly individual. She herself designs and carefully superintends the execution of every costume she wears, and makes most of her stage jewels.

Socially, Mrs. Weymouth is as versatile and interesting as in her art. In her little apartment at No. 29 Rue du Colisée one feels one's self at once enveloped by the charm of sincere hospitality. She has indeed an ingenious gift for home-making which extends out into the broader and more practical province of construction

itself. Among her accomplishments is the designing of bachelor apartments to be executed soon in a fashionable quarter of Washington, and she has built besides for herself and for several of her friends Summer camps in the Adirondacks.

\* \* \*

Charles Edward Clarke gave his first recital in Paris last evening, with the assistance of Alleyne Archibald, pianist. The charm of his voice and the excellence of his production are so well known as to call for no further comment, but one is continually struck afresh with the finesse of his French diction, which is deplorably rare even among American singers who live their lives in France. He sang three charm-



Mrs. Holtzman-Weymouth as "Juliette"

ing songs of Fauré, the Ernste Gesänge of Brahms and some of the older classics.

Mr. Clarke's concert was unique in that he gave it without a manager, a thing that is seldom done in Paris. His results were most gratifying. The hall was well filled and the financial success considerably outstripped that of the average American who concertizes abroad. Miss Archibald played with her usual delicacy of taste and feeling and her breadth of musicianship.

LOUISE LLEWELLYN.

### \$500 A WEEK FOR BOY SOPRANO

Thirteen-Year-Old Singer is Guaranteed Big Salary for Tour

TORONTO, May 8.—Accepting the offer of \$500 a week made by a New York concert company, for a year's tour of the United States, then to Australia, Wilfred Morison, a thirteen-year-old boy soprano, has secured his parent's agreement to this engagement.

The young singer who was trained under Fairclough, director of All Saints' Church choir here, has the option of prolonging the engagement to two years.

Young Wilfred sang in Carnegie Hall, New York City, a few days ago, and his success was so great that the concert company's offer followed.

He and his mother, Mrs. John Morison, of Carlton street, will return to New York Monday to prepare for the tour, on which she will accompany him.

### Alfred Giraudet to Return Here

Writing from France, Alfred Giraudet, the distinguished basso, and operatic instructor, announces that he will return to America in October, to continue his work at the Institute of Musical Art, in New York.

Susan Metcalfe, the American mezzo-soprano with three London recitals in one season to her credit, has decided to remain in the English metropolis through the season. She sings frequently at private musicales there.

### OPERA SEASON DOUBTFUL

Bernhard Ulrich, of Baltimore, Fails to Raise \$100,000 Guarantee

BALTIMORE, May 10.—The prospects for the proposed twenty performances of grand opera by the Metropolitan Opera Company at the Lyric next season are exceedingly small, owing to the failure of Manager Bernhard Ulrich to secure a guarantee fund of \$100,000 from wealthy citizens. The rebuilding of the Lyric is also very much in doubt.

After a about a month's efforts to secure the guarantee fund, Mr. Ulrich has only been able to raise subscriptions amounting to \$35,000, and it seems a hopeless effort to raise the balance of \$65,000. Those who

subscribed are Henry Walters, \$10,000; Michael Jenkins, president of the Safe Deposit and Trust Company, \$10,000; Ernest J. Knabe, \$10,000, and Mrs. Henry Barton Jacobs, \$5,000.

It is stated that the owner of the Lyric, Otto H. Kahn, of New York, being prominently mentioned, agreed to spend \$200,000 in rebuilding the Lyric if the guarantee fund was raised, but if it is not the house will not be improved and may be sold after next season.

W. J. R.

### Departure of Kitty Cheatham

Among the passengers on the Red Star Line steamship *Zeeland*, sailing for Europe last Saturday, was Kitty Cheatham, the *diseuse*, who goes to London to appear in recitals.

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see v360a



## NAHAN FRANKO TELLS WHERE NEW YORK'S REAL MUSICAL PUBLIC IS TO BE FOUND

**Not in Carnegie Hall, But in Central Park, During the Summer-time, He Declares—His Symphony Orchestra Will Give Another Series of High-Class Concerts**

Nahan Franko is an altruist. In accepting the leadership of the symphony orchestra, which will play in Central Park this Summer, he demonstrates the triumph of ideals over Mammon. Franko cannot afford, artistically speaking, to miss the opportunity of performing a service for the advancement of music in this city. And hence, at the nominal salary which a not too liberal municipality provides, he will strive during the torrid months to furnish the best music gratis for the pleasure, education and refinement of the thousands whom poverty keeps from the doors of Carnegie Hall in "the season."

These concerts, which will be held as of yore, in the pavilion in the Mall, that part of Central Park near Seventy-second street, which is almost a replica of the famous London Appian Way of Society, will begin about the middle of June. Fifty-five musicians, chosen from such bodies as the Philharmonic and the New York Symphony, will comprise the orchestra. Concerts will be given every Saturday and Sunday afternoon, regardless of the weather, and will continue for ten weeks.

Their audiences, according to Mr. Franko, constitute the real musical public of this city. His assumption is probably based upon the understanding that these audiences assemble for the purpose of listening to and enjoying the music, and not with the intent of being fashionable or exploiting their apparel or their jewelry, of which their richer brothers and sisters are sometimes declared culpable.

"This is a work of love with me," said Franko, "and I do it in the hope, or, rather, with the certainty, of assisting the city's musical development. Of course," he added, "it is not a financial bonanza; but one cannot always subsidize his soul."

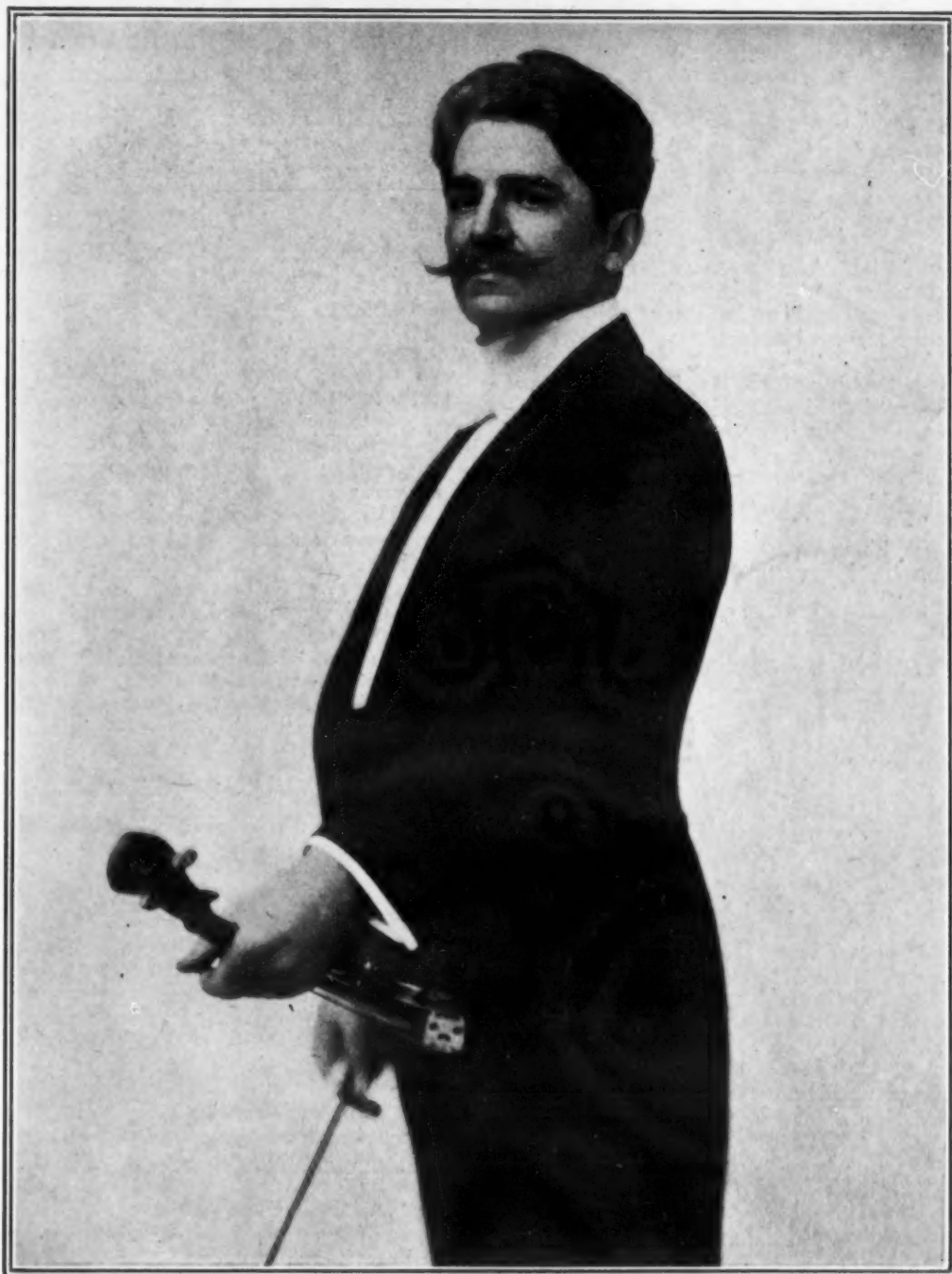
Last year Mr. Franko turned his mental x-rays on the subject of the respective carrying power of band or orchestral music *al fresco*, contending that the string instruments find the ether waves just as reverberating and acoustical as do the "winds," providing that the elements of rain and wind are not adverse. This will be the second year that his power of suasion provides orchestral music. Much credit is given to the liberal-mindedness of Park Commissioner James Smith in this regard, since through him must come the dispensation.

In Central Park only will there be an orchestra, speaking of the free city music, as in the other parks, squares, etc., small bands will prevail.

An orchestra Franko finds more compatible with his idea of producing good music, and accordingly he is to be hailed as an innovator as regards preferring it for effectiveness in the open. To his initiative has been laid the fact of the planned concerts on the façade of the Philadelphia City Hall by its foremost musical organization, the Philadelphia Orchestra.

Franko joins the vast army who are zealous in exterminating the poor, hunted, so-called "popular" music. Being a musician of the inner circle, he naturally glories in the declining vogue of "coon" classics and sentimental slush. "Every year," he said, "I find less demand for other than high-class music. The 'Bedelia' age evolved into the 'Love Me and the World Is Mine' epoch, and ere long we will be approaching a millenium of melody."

"Operatic and symphonic music are now the airs of the day, as far as my concerts are concerned. The applause is criterion. While, of course, many applaud indiscriminately and seemingly for exercise, the musician can detect the note of



NAHAN FRANKO

**New York's Popular Conductor and Violinist, Who Will Again Have Charge of the Music in Central Park This Summer**

sincerity and adjust his program accordingly.

"Any one who happens to stroll through Central Park on a pleasant Sunday afternoon can see for himself how popular these concerts are. On all sides of the stand there will be from twenty to thirty thousand people of all ages. And they are persons who come to hear the music. Of course, as at every crowd, there is the usual complement of red-necked youths and misses with Cyclopean coiffures, who take the opportunity of making illicit acquaintances in the shadow of art. But in the great majority the audiences are serious-minded people who come because they love good music and because each concert is a real event in their more or less narrow existences."

"I propose to give excerpts this Summer from all the operatic novelties of the preceding season. Accordingly, those who have heard the operas of 'The Bartered Bride,' 'Thais,' 'Louise,' 'La Vally,' 'Princesse D'Auberge,' and such, will see those works represented on the programs. Another significant fact is that you never see a fluttering sea of programs lying on the ground during or following the concert. They are *souvenirs de coeur*, so to speak, and are taken home. The people keep them, and while the music is being performed read the composer's name and the title of the composition. There is the desire to enjoy not in ignorance but in enlightenment."

"I presume you play to the squirrels alone when it rains," remarked the interviewer. "Dead wrong!" replied the leader. "Though it rains to beat the band, it cannot beat the orchestra," he said, smilingly. "Not

only will people remain by the thousands after the rain commences, during the course of a concert, but they will deliberately start from home in the midst of heavy and persistent precipitation, with the idea of sitting through the program with ardor undampened by the downpour. Doubting Thomases can doubt; but some day let them put on their rubbers and see for themselves. The artistic temperament does not shrink in damp weather," he continued, aphoristically.

The leader went on to mention that the Saturday concerts are of somewhat lighter timber, but those on Sunday are strictly classical.

There is a big percentage of the foreign element represented, the Russian, Italian and German nationalities being pre-eminent. "I have many plans for the advancement of this work," said the conductor, in conclusion. "I propose to have a writer on musical subjects make annotations on the program, containing remarks about the composer and something interesting about the composition. This feature is of much educational value, and introduces a familiarity with the composer and the work which is highly conducive to the understanding of both."

"Some day I hope to see on the site of this pavilion a magnificent stand, which will be more in keeping with the beauty of the park and the needs of music. The present one was built by the celebrated philanthropist, 'Boss' Tweed, who was paid \$48,000 for the construction of which at the maximum cost of \$5,000. With an amount such as Tweed was given a building could be obtained that would be a monument of honor to the city."

J. B. C.

## HAYDN NOVELTY IS PLAYED IN BERLIN

**Resurrected Violin Concerto Has First Hearing—Ovation for Edyth Walker**

BERLIN, May 3.—The first of the two violin concertos by Joseph Haydn that were recently discovered was given its first public performance last week at one of the popular concerts of the Philharmonic Orchestra. To Anton Witek, for many years the orchestra's concert-master, fell the distinction of bringing the discovery to public attention.

The work attracted a great deal of interest in the music world. In general style it reveals Haydn as still under the influence of the Italian school of Porpora, Nardini and their contemporaries, but at the same time its melodic outline is characterized by the spirit of the later, more serious and at the same time simpler Haydn. Of the three movements the middle movement, a lovely Arioso, is by far the most important. Here the melody is entrancing, the effect being heightened by the accompaniment of the string choir. It had to be repeated. Needless to say, Herr Witek did full justice to the resurrected novelty. Another *première* on the same occasion was that of Paul Ertel's symphonic poem "Nächtliche Heerschau," which, under Dr. Kunwald's baton made a most favorable impression. Strauss's "Tod und Verklärung" completed the program.

Another orchestral concert to be especially noted was that given by Selmar Meyrowitz, the Vienna conductor, with the Philharmonic Orchestra, and Edyth Walker as soloist. Meyrowitz is not unknown to New Yorkers, as he was *correpetitor* at the Metropolitan a few years ago when Felix Mottl was conducting at that institution. In his style of conducting he betrays many of the Mottl earmarks, in fact, he is, as August Spanuth expresses it in *Die Signale*, a small pocket-edition of Mottl. The program contained the "Leonore" Overture, Berlioz's "Fantastic Symphony" and the Finale of Wagner's "Götterdämmerung," with the aria of the Countess from Mozart's "Marriage of Figaro," besides the *Brünnhilde* music, for Miss Walker.

This American artist achieved a veritable triumph in the Wagner excerpt, which is better adapted to her voice and style than the Mozart aria. She gave the *Brünnhilde* scene with a vocal opulence and temperamental potency that called forth many expressions of a desire to hear and see her in the rôle on the opera stage.

At the Blüthner Orchestra's twenty-fourth symphony concert, which was given for the benefit of the pension fund, Michael Press, the Russian violinist, offered a noteworthy performance of the Tchaikowsky Concerto for violin. Press is the violinist of the Russian Trio, of which Vera Maurina is the pianist. Besides the concerto he had another admirable vehicle for the revelation of his technical and interpretative attainments in Hugo Kaun's "Fantasiestück." Josef Stransky was again a capable conductor.

Julius Caspar, the young American violinist, drew a large audience of his countrymen to Beethoven Saal for his concert with the Philharmonic Orchestra. His program consisted of three concertos, by Bach, Beethoven and Brahms, in all of which he gave ample evidence of his high ideals and the progress he has made.

The concert season here is now practically dead. Only one or two musical events are still to take place, then the music world will have nothing to divert its attention from the Royal Opera and the Komisch Oper excepting the festivals in other cities, until they, too, are at an end, and Kroll's Theater becomes the scene of Hermann Gura's special Summer season of opera.

The Société J. S. Bach in Paris, closed its season last week with the "Actus Tragicus" and "Nun ist das Heil." George Walter, the American tenor, was one of the soloists.



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## ERDODY TO MAKE HIS DEBUT IN CHICAGO

Violinist of That City on Way  
Home from Europe—News  
of Local Musicians

CHICAGO, May 10.—Leo Wald Erdody, the Chicago violinist, who has been in Europe for the past six years studying under such masters as Joachim in Berlin and Sevcik in Prague, is now on his way home. Erdody, who has been very successful in concerts at Bayreuth and London, will make his debut in Chicago at Orchestra Hall, in October.

The students' recital given by pupils of Mme. Rive-King and William Willett, of the Bush Temple Conservatory, in their recital hall on Saturday afternoon, May 8, proved to be enjoyable. The soloists were Miss F. Reinke, pianist, and Anita Barlow, vocalist, both of whom reflected credit upon their instructors. The Bush Temple Conservatory will hold its commencement exercises on June 15, when the regular season closes.

The Northwestern University School of Music of Evanston announces its eighth artist's recital for Thursday evening, May 13.

Pupils of the school of acting of the Bush Temple Conservatory will give three performances of "The Idler," a play in four acts by C. Haddon Chambers, under the direction of Edward Dvůřák.

At the "Original Composition Evening" given by pupils of Arthur Olaf Andersen at Cable Hall Thursday, May 6, compositions by Edna Bentz, Alfred Hiles Bergen, Ruth Westcott, Sarah Suttel, Joseph T. Ohlheiser, violin instructor, Mary Crane, Edith Watts, Birde Shelton, Aslaug Olson and L. J. Downing were played or sung by the writers. A suite for two pianos by Edna Bentz and rendered by her and Miss Suttel showed a thorough knowledge of technique and composition. A group of songs by Miss Watt and Mrs. Downing were very effective, and a sonatina for the piano played by Ruth Westcott was well received. Mr. Ohlheiser played his group of violin compositions enjoyably. "An Labada," by Edna Bentz, was next on the program, and Alfred Hiles Bergen and Mrs. Downing sang an Indian Song Cycle composed by Mr. Bergen, which revealed talent and real musicianship. Mr. Bergen's singing proved him to be a *lieder* singer of merit; his voice is improving, and his enunciation is excellent.

Gertrude Consuelo Bates, assisted by Edith Kresin, soprano, gave an interesting recital at Music Hall on May 5. Miss Bates, who plays the piano as well as the violin, rendered Moszkowski's Caprice Espagnol and a Nocturne by Lovette, whose piano pupil she is, which showed her to be a pianist of ability. She also played Vieuxtemps's Concerto No. 1, in E major, and one of Felix Borowski's compositions. Edith Kresin was heard in Liszt's "Die Lorelei, d'Hardelet's "Dawn" and a piece by Hawley. Edna Bentz and Almeda Wadhaus were the accompanists. Miss Bates is a violin pupil of Max I. Fishel.

The Sherwood School announces the re-engagement of Mme. Helen Van Schoick, soprano, and on May 17 the pupils of this talented artist will give a concert. Mme. Van Schoick is a pupil of the late Fidele Koenig, of the Grand Opera of Paris. During her five years' study in Europe she spent the greater part of her time singing some twenty operas and ten oratorios, which are included in her repertoire. She was heard in a joint concert tour during the year 1907 with Rudolph Ganz, the well-known pianist, and since last Fall has been associated with the faculty of the Sherwood School of Music.

William H. Sherwood, the well-known American pianist, appeared on Thursday evening last at Harrisburg, Pa., in recital, and on the 14th of this month will be heard at the Teachers' convention at Decatur, Ill. On May 25 he will appear at Traverse City, Mich., on the 26th he will play for the National Federation of Women's Clubs, and on the 30th at St. Mary's College, Knoxville, Ill.

Pupils of T. S. Lovette, pianist, and Max I. Fishel, violinist, appeared in a recital at the Auditorium Recital Hall on April 27, assisted by Lorine Lorimer, harpist. The violin pupils were David Painkinsky, Paul Zmizinsky, Julius Modjeska, John Deepdahl and Herbert Kirschner. The piano pupils heard were Daisy Goff and Helen Desmond. The program was interesting and enjoyable.

The second National Peace Congress, which opened at Orchestra Hall May 3 and closed on Wednesday, was interesting to musicians, as several new choruses were written especially for this occasion. Saturday morning "A Song of Peace," written by Althea A. Ogden, was heard, and proved very interesting and satisfactory. The soloists during these days included Marion Green, who sang on Sunday evening Allitsen's "The Lord Is My Light." Monday evening Mrs. Lucile Tewksbury was heard in "Country Bright and Fair," by Horatio Parker; Arthur Beresford sang on Tuesday evening from Handel's "Messiah," "Why Do the Nations so Furiously Rage Together?" and W. W. Hinshaw was heard in Walter Damsch's "Danny Deever." William Apmadoc was the musical director. T. S. Lovette was the pianist and Josephine C. Bodren was organist. The hymn "Hear, of Ye Nations," also especially written for this congress, by Frederick L. Hosmer, proved very effective.

The American Violin School will hereafter be known under the new name of Vilim American School. Mr. Vilim has been associated with the musical education of Chicago for the past twenty-five years. Owing to the increased number of pupils, larger quarters in Kimball Hall have been secured.

A students' recital of the pupils of the Cosmopolitan School of Music took place at Cable Hall on May 4. Dorothy Harrigan, Edith Tuckwood, Lillian Andrews, Elfrieda Ackermann, Louise Jacobs and Miss Van Looten, sopranos; Mrs. Frank Clawson, mezzo-soprano, and Alma Bruneman, contralto, all pupils of Mrs. L. A. Torrens, were heard. Gladys Brainerd played the accompaniments, and two pupils of Lulu Tyler Gates gave readings, Grace Evelyn Lewis giving "The Matinée Girl," by Marjorie Benton Cooke, and Elizabeth Lee read "The Man in the Shadow."

The Fisk Teachers' Agency has placed Arthur Watkins in the University of Wyoming as head of the vocal department of that institution.

Georgie Kober, the talented pianist and instructor at the Sherwood School, gave a piano recital at Guild Hall, Kenosha, Monday evening, May 3. The program included Rachmaninoff's Prelude in C Sharp Minor and Serenade in B Flat Minor, "Exhilaration," by William H. Sherwood, a Caprice by Francis L. Moore, which was dedicated by the composer to Miss Kober; "The Wedding Anniversary," op. 35, by Grieg, Two Etudes and Waltz, No. 2, by Chopin. The program closed with Dohnanyi's Rhapsody.

Gertrude San Souci, of New York, pianist, composer and organist, will next season have an offering of unusual interest. This will be a combined song and piano recital made up entirely from works of American composers. One group will be made up of Mme. San Souci's own songs, which have gained such remarkable success as to place her in the front ranks of American composers. One song has reached the high figure of 30,000 copies. Among her new songs just published are "The Wood Nymph," "Bonny May (Old Scotch)," "Violets for You," "June Time" (waltz song), "A Rose, a Kiss and You." All of these are published for high, low and medium voice, and can be had at Lyon & Healy, Charles Ditson, New York, and Oliver Ditson, Boston. Jessie Lynde Hopkins, the popular contralto, is now collaborating with Mme. San Souci in perfecting several of these recital programs, and will work jointly with the composer in most of these recitals next season. The bookings will be made through the Music Teachers' Exchange, E. A. Stavrum, manager, Steinway Hall, Chicago.

Last week pupils of Ottokar Malek, of the piano department of the Hinshaw Conservatory, gave an interesting recital at Cable Hall. Signor Enzo Bozzano, formerly basso of the Metropolitan Opera Company, has been engaged for next season by the Hinshaw Conservatory.

An interesting presentation of "Judas

## WORLD'S LARGEST CONCERT AUDITORIUM

Royal Albert Hall, of London, Seats From 10,000 to 12,000—Large Organ One of Its Features—"Crush Rooms" to Accommodate Overflow Audiences

England has the honor of having the largest concert hall in the world. The Royal Albert Hall, the building of which was begun in 1867, and took fourteen years to complete, at a cost of \$1,000,000, is the record-breaker.

The hall contains accommodations for between 10,000 and 11,000, but on the occasion of Sims Reeves's farewell concert 12,200 assembled under the huge glass roof. Of these were included 5,200 who were allowed to walk about the grand promenade near the roof. This number has since been declared to be the danger limit, and not more than 3,000 are now permitted there.

The profits of the famous 1851 exhibition was a nucleus for Albert Hall, the rest of the money needed for its erection having been raised by subscription. Every subscriber of \$500 is entitled to a private seat, belonging to him until the lease of 999 years is completed. Two seats were secured for twice that amount; \$2,500, five stalls or a box of five seats; and for \$5,000 a grand-tier box holding ten. The late Queen Victoria subscribed \$10,000 and had two grand-tier boxes converted into one, which is now the Royal Box. The King, when he was the Prince of Wales, also bought a grand-tier box, which is now the private property of the Prince of Wales.

There are about 1,300 of these private seats, and the owners are privileged to use them *ad lib*—lend or sell them—but they are liable to an annual seat rate not exceeding \$10 for maintenance. The owners can be excluded only at private meetings, where the public are not admitted by payment.

These seats are not regarded as an investment, although they are frequently in the market for sale. The stalls may realize anything from \$175 to \$250 each. The late Duke of Edinburgh's box on the grand tier brought \$2,000.

The charge for engaging the Royal Albert Hall for a concert, afternoon or evening, is \$375, inclusive of all expenses, such as lighting, attendants, sale of tickets, police and a staff of fifty men who act as honorary stewards. These stewards include barristers, solicitors, stockbrokers, bankers, etc., who do the work simply for the love of the thing. The sum mentioned, however, does not include the use of the freehold seats mentioned previously. If every seat is required for a private meeting the rent would be \$750.

The big organ is the second largest in the world. It has five manuals and 10,500 pipes, some 40 feet long and 2 feet in diameter, and some of the size only of a straw. It also has four keyboards and 120 stops. It is blown by wind supplied by two engines of 14-horsepower each. The hall and offices are heated by steam, and there are over twenty-four miles of hot-water pipes in the building.

Besides the principal hall there are a number of smaller ones situated in various parts of the building, including a large number of "crush rooms," and a fully-equipped theater with 250 stalls. The crush rooms are frequently used for small exhibitions.

There is very little danger of fire at the Albert Hall, but should such a disaster occur every facility has been arranged to cope with it. Two firemen are on the staff, the whole of which form an amateur fire brigade, being regularly trained by a permanent fire superintendent; and twenty-six hydrants could pour a huge volume of water on the scene of the conflagration in a few minutes, and as there are twenty-six exits an audience of 10,000 can pass into the street inside four minutes. Besides which it is estimated that the entire audience could be accommodated in the corridors, staircases and entrances.

### CANTAVES CHORUS SINGS

May Porter Directs Brilliant Concert in Philadelphia

PHILADELPHIA, May 10.—An enthusiastic audience filled Musical Fund Hall on Wednesday evening, May 5, when the Cantaves Chorus of West Philadelphia gave its tenth annual concert under the direction of May Porter. The concert was under the patronage of many prominent people.

The soloists were Sophie Barnard, mezzo-soprano, whose brilliant singing won for her an enthusiastic encore, and Dorothy Johnstone Baseler, harpist, an artist most popular with Philadelphia audiences.

The chorus sang the various numbers on the program with fine tonal quality and exhibited excellent command of nuance and artistic finish. The results of the choral work were due to the thorough musicianship of May Porter, the director, whose careful rehearsing has brought the club to its present high standard. The accompaniments were well played by Viola Jenny.

### Haydn Orchestra's Third Concert

EAST ORANGE, N. J., May 10.—The third private concert of the Haydn Orchestra, an organization of fifty players under the direction of S. van Praag, took place at the Women's Club on Wednesday evening, May 5. The soloist was Louise Scherhey, contralto. J. Bertram Fox accompanied.

The principal orchestral number was Massenet's overture to "Phedre." The orchestra has rehearsed for the past fifteen years under the direction of Mr. van Praag and plays with unusual smoothness and attention to detail. The orchestra was received with the enthusiasm which attends all of its public appearances.

### Hamlin to Spend Summer Abroad

George Hamlin will sail for Europe early in June, to spend the Summer months in Germany, France and England. He will devote a portion of his time to coaching.

Maccabeus" was given by the Haydn Choral Society of one hundred voices, under the direction of H. W. Owens, at Kimball Hall, this evening. Mrs. Burnap Hinshaw, soprano; Grant Hadley, basso, and Edwin Walker, tenor, were the soloists. R. D.

### Police Called for "Messiah" Performance

LONDON, May 8.—Handel's "Messiah" was performed in Exeter Cathedral under extraordinary circumstances. Such an outcry was raised when the authorities consented to allow the cathedral to be used for the oratorio, and the dean was so hotly attacked by the critics for what they called a desecration of the building, that it was feared that some open protest might be made during the performance.

Police were therefore stationed within call, to deal with any disturbers. The oratorio, however, was rendered without any interruption, before an audience of nearly three thousand people.

### Kotlarsky's Fourth Violin Recital

The excellence of Herwegh von Ende's instruction was demonstrated again by the artistic playing of Master Kotlarsky, at the violin recital given by him at the American Institute of Applied Music on West Fifty-ninth street last Wednesday evening. The young musician was perfectly at ease in the most difficult passages of his selections and the taste and virility of his work was a revelation. Another feature was the splendid accompanying of Ethel Peckham, a pupil of Kate Chittenden. Miss Peckham's touch on the piano was productive of a sympathetic tone and proved her fully capable of seeing beyond mere notes.

Andreas Sarto was the assisting artist, and his manly baritone, sonorous and vibrant, was well exploited in the prologue to "Pagliacci" and other numbers.

The French tenor, Bosquin, formerly of the Paris Opéra and Théâtre Lyrique, is dead at the age of sixty-four.

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## ATLANTA MUSIC MAD AT FIRST FESTIVAL

Artists, Chorus and Orchestra Attract Immense Audiences to New Auditorium

ATLANTA, Ga., May 8.—The new Auditorium at Atlanta, Ga., was formally opened on the evening of May 4 with an audience of 8,000 men and women from all parts of the South. For several weeks past the city has been music mad, and it was no surprise, therefore, when the hour arrived for the opening of the doors to find the seating capacity of the vast building taxed to its utmost limit. Five hundred automobiles, motor cars, taxicabs and private and public vehicles were packed in the neighborhood of the Auditorium.

Never in the history of the South has such a splendid gathering been witnessed. Many visitors from Louisiana, Alabama, Florida, the two Carolinas and a few from New York were present to enjoy what is conceded to be the most remarkable and brilliant musical achievement ever accomplished in this section of the country. The large hall was illuminated by thousands of electric lights, and from rafters to floor ran streamers of red and white bunting, held in place by United States flags of every size. There was not a vacant seat in the arena. The dress circle was full and the balcony was overcrowded with the young people of the nearby colleges and schools.

The first program was given by the Dresden Philharmonic Orchestra and Geraldine Farrar, Riccardo Martin, Antonio Scotti, Mary Lansing and Mme. Maconda, soloists. Enthusiastic applause greeted the work of soloists and orchestra and the entire concert was one continuous triumph for the various performers. Especial mention should be made of the duet by Miss Farrar and Mr. Scotti; of the singing of Riccardo Martin, whose rendition of Tosti's "Goodbye," as an encore, was one of the best numbers of the evening; and of the work of the other artists. The standard set at the first performance was a high one and was an example of musical excellence that was maintained throughout the festival.

An enthusiastic reception was given Mme. Maconda, Miss Lansing, Germaine Schnitzer, Edwin Lockhart and Denis Chabot, who were the soloists of the first matinee on Wednesday.

The Wednesday evening concert marked the first appearance of the festival chorus under the direction of H. W. B. Barnes. Though its work was limited to a few choral numbers it demonstrated the excellence of its training. Mme. Fremstad was the first claimant for honors at this concert, though Dr. Lawson, tenor, and Albert Spalding, violinist, received their share of the applause.

The Thursday afternoon program presented Mme. Langendorff, Dr. Lawson and Frederick Hastings, all of whom won the favor of the Atlanta music lovers, though Mme. Langendorff aroused the greatest enthusiasm by the dramatic power of her renditions.

Though Caruso, who was engaged for the festival, was unable to be present, his place was ably filled by Giovanni Zenatello, who, with Martin and Scotti, adequately presented the male rôles during the entire festival. Despite some disappointment, before the concerts, because of the absence of Caruso, the singing of these artists completely dissipated this feeling and only commendatory criticisms were heard.

Of all the features of the festival, the one that attracted the greatest attention was the festival chorus under the direction of Mr. Barnes. This was composed of 500 voices, 300 of which were picked voices, and a chorus of 150 selected from the classes of the Girls' High School. The choral numbers were most ambitious and consisted of the "Pilgrim's Chorus" from "Tannhäuser," Beethoven's "Creation Hymn," Handel's "Lift Up Your Heads," Mendelssohn's "Lift Up Thine Eyes," and "Hail Bright Abode," from "Tannhäuser." But the climax of the choral work came with the rendition of the "Hallelujah" chorus from the "Messiah," which was sung with a fullness of tone and a technical finish that would have done credit to an older organization. The efficiency of the choral side of the festival is entirely due to Director Barnes, whose great ability was well demonstrated by the success of the chorus.

The financial and artistic success of the festival has assured its permanence and the "Atlanta Music Festival Association" has already been incorporated with the following as officers: William L. Peel, president; B. L. Crew, George W. Wilkins, vice-presidents; Victor L. Smith, secretary; C. B.

## Geraldine Farrar, at Chicago Circus, Wins Admiration of the Performers



—Photo by Moffet, Chicago.

Geraldine Farrar and "Jupiter," the Famous "Balloon Horse"

CHICAGO, May 9.—Geraldine Farrar and Antonio Scotti, of the Metropolitan Opera Company, were distinguished guests at Barnum & Bailey's circus during its local engagement. The prima donna and her mother, having been introduced to the various members of the hippodrome, Clara Shippi, one of the bareback riders, asked her to sing.

Regardless of the whistle which was being blown outside for the performance to begin, the company gathered round her in the dressing room with a ceiling seven feet high, with a tropical temperature, and waited in silence.

Then the clear, rich notes of Miss Farrar's soprano came lilting out via an aria

from "The Marriage of Figaro." When she had finished she was almost carried by the circus women to the entrance of her box.

Following the end of the performance, when Miss Farrar had learned that "Jupiter," the wonder balloon horse, was bred in her native State of Massachusetts, she insisted on going down and petting the animal as is illustrated in the picture.

Scotti was also initiated to the mysteries of the men's dressing room, where the clowns were busy applying bismuth. The baritone probably could have given them a few pointers himself in this regard, he having many times thus made up for the parts of *Canio* and *Rigoletto*. C. E. N.

Bidwell, treasurer. The management is now at work on plans for the festival of next year. L. B. W.

### Flonzaley Members Visit Their Homes

Since their sailing last month, the members of the Flonzaley Quartet have been visiting their homes prior to meeting in Tronchet, Lausanne, Switzerland, where they will spend the Summer in daily practice. As has frequently been stated, the unique feature of the Flonzaleys is the fact that it is the one string quartet in existence whose members are pledged to devote themselves exclusively to ensemble, neither teaching, playing in orchestra nor accepting individual engagements. The quartet will return for another tour under London Charlton's management late in November. Six concerts will be given in New York and series of three or more in Boston, Chicago, Philadelphia and Washington. The tour will extend to the Pacific Coast.

### Georg Krüger Recalled Nine Times

MT. VERNON, N. Y., May 10.—Georg Krüger, pianist, proved himself an artist of the first rank at his recital in Willard Hall on Friday, May 7. He was recalled to the platform nine times and was forced to respond with four encores. Special mention should be given to his playing of the Beethoven Sonata in C Sharp, the four Chopin numbers and the Rubinstein Etude de Concert.

## DRESDEN ORCHESTRA ENDS CLUB SEASON

Women's Federation Decides Composition Contest—Latest Plans for Biennial Convention

MEMPHIS, May 10.—The Beethoven Club, of Memphis, Tenn., closed a most successful season with a concert by the Dresden Philharmonic Orchestra at the Auditorium on Friday evening, April 30. An attractive program was well rendered and a large and enthusiastic audience greeted the players. This is the last of a series of splendid artist attractions given under the auspices of the Beethoven Club during the past season. The election of officers for the coming year will be held Wednesday next. From an artistic standpoint the past year has been a most successful one under the direction of Mrs. Jason Walker, president, and the official board assisting her.

Monday, May 24, is the opening day for the biennial meeting of the federation at Grand Rapids, Mich. A reception will be given on the evening of that day to the national board of management of the federation in the St. Cecilia ballroom.

After the business session on May 25 members of the federation will have the pleasure of hearing Mrs. A. M. Robertson, vice-president of the middle section, in an address, "The Heavenly Maid." On the night of May 25 a concert will be tendered the visitors by the Grand Rapids musicians.

Mrs. A. D. Glascock has been re-elected chairman of the musical department of the Woman's Club of Charlotte, N. C. The club at the last meeting sent a liberal contribution to be added to the "American Composition Prize Fund."

Prize winners in the American Composition Contest have been notified and invited to attend the biennial at Grand Rapids in May. Manuscripts have been returned to the unsuccessful contestants and any of these who have not received their manuscripts may notify the chairman of the American music committee, Mrs. Jason Walker, Woman's Building, Memphis, Tenn.

St. Paul, Minn., will send a famous contralto for the federation program in the person of Mrs. Walter Merrill Thurston. Indianapolis sends a talented young violinist, Vera Verburg.

Mrs. Maud Truitt, of Mobile, Ala., will take part in the symposium on public school music. Mrs. Truitt is a woman of much prominence in the South. Mrs. George Frankel, of St. Louis, a valued member of the National Board, will also make an address at this meeting, as will Louise Butz, of Grand Rapids, and Professor Charles Farnsworth, dean of music in Columbia University.

The Schubert Club, of St. Paul, Minn., announces the election of Mrs. D. S. Elliot to represent the club at the Grand Rapids biennial. There will probably be four representatives from the Schubert Club, as, besides the president, the delegate, Mrs. Elliot, and the musical representative, Mrs. Thurston, the State director, Mrs. Dennis Follett, is also a member of the Schubert Club and will attend in her official capacity.

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## HOW MME. LABIA SAW THE SIGHTS IN CLEVELAND



From Left to Right: Adella Prentiss Hughes (at the Wheel), Maria Labia, Mrs. T. E. Adams, Felix Hughes and Mme. Labia's Mother

The only concert engagement filled in America this season by Maria Labia, the Manhattan Opera House prima donna, was in Cleveland a little over a month ago, when the Theodore Thomas Orchestra, under Director Frederick A. Stock, gave its final concert in that city. Paderewski's incapacity made it necessary for Adella Prentiss Hughes, the local concert manager, to procure a substitute, and she secured from Oscar Hammerstein the privilege of presenting Mme. Labia, who visited Cleveland, accompanied by her mother. The accompanying photographic reproduction shows Mr. and Mrs. Hughes in their auto in front of Cleveland's Union Club, entertaining the visiting prima donna.

## ST. LOUIS FESTIVAL ENDS

Olive Fremstad Sings Before an Audience of 10,000 in the Coliseum

St. Louis, May 8.—The first May Festival closed on Tuesday evening after five concerts which have seldom been equalled in this city. Walter Damrosch and the New York Symphony Orchestra, assisted by some of the most prominent singers in this country, served to permanently establish this event. On Sunday afternoon the Wagner program, Olive Fremstad, soloist, brought forth an enormous crowd, which was the case in each of the following performances. Monday evening Louise Homer was the principal soloist, and her rendition of "Les Prites de Bal," from "Le Prophete," thrilled the audience. It is estimated that at least 10,000 people heard this concert, which, with the orchestra concerts previously given, proved the efficiency of the Coliseum as a concert hall. The other soloists were Mme. Rider-Kelsey, Nevada Van der Veer, Reed Miller, David Bispham and Gustav Holmquist. On Tuesday evening 2,500 school children participated. The closing concert ended oddly, with Haydn's "Farewell Symphony." Each player in the orchestra was provided with a candlestick on his music stand, and after playing his part in the composition blew out his candle and left the stage, until finally the entire hall was in darkness. Then every light was turned on simultaneously and the enormous crowd left the hall.

The local concert season closed last Tuesday night with the final concert of the

Knights of Columbus Choral Club and Gregorian Choir, assisted by Giuseppe Campanari, of the Metropolitan Opera Company. The concert was a decided success, and Sig. Campanari's singing completely captivated the large audience. Rev. Father Manzetti directed the club, and the excellent maintenance of pitch was a decidedly commendable feature.

A concert was given at the Algonquin Club this evening to mark the opening of the season. The artists on the program were Hugo Olk, violinist; P. G. Anton, cellist; George Sheffield, tenor, and E. R. Kroeger, pianist. An excellent program was rendered. H. W. C.

## J. C. Kendel's Good Work in Colorado

GREELEY, COL., May 5.—Greeley's many obligations to that energetic young musician, J. C. Kendel, were added to last Friday evening, when his Normal School Orchestra, High School Girls' Chorus, Boys' Glee Club and Male Quartet united in a concert at the State Normal Chapel. Mr. Kendel is in charge of the music work in the Normal High School, and this concert revealed to the public how efficiently he is conducting that work. The pure, unforced tone quality of the chorus bore eloquent testimony to his careful and intelligent care of the voices under his charge, while the orchestra, of twenty pieces, played admirably. Sara Hunter, a pupil of the school, gave a piano solo, and revealed a pianistic gift, already considerably developed, which promises to carry her into high artistic places. Among the compos-

ers drawn upon for this concert were Brahms, Weber, Raff, Schumann, Pinski, Gounod, Parry and Verdi. These honored names on Mr. Kendel's program give evidence of his high artistic ideals, and made good his announcement that the concert was given because of his "desire to promote general interest in music study among the music-lovers of Greeley."

## CHICAGO CHORUS IN BALTIMORE CONCERT

Opera, Choral Performances and Student Recitals Interest Musicians of Southern City

BALTIMORE, May 10.—The Paulist Chorister Society of Chicago gave a brilliant concert before a distinguished and enthusiastic audience which filled the Richmond Market Hall Thursday evening. An elaborate program included choruses and solos of concert, oratorio and church music, some sung à capella, motets, and anthems. At the conclusion of the program the society sang "Lead, Kindly Light," at the request of Cardinal Gibbons. The soloists were Holmes Cowper, William Beard, Mr. Ashby, Mr. Quinboin, Mr. Kennedy, Mr. Curran and Masters Harold Dee and Ralph Sommers. The choir consists of 150 men and boys.

A female chorus of twenty-five voices was recently organized for the purpose of participating in various public celebrations. The chorus has appeared at a concert by the Council of Jewish Women, and will sing three numbers at the first graduation exercises of the nurses of the Hebrew Hospital of Baltimore. Many of the members sing in the choirs of the Baltimore synagogues. Abram Moses is director.

An elaborate musical program was given at St. Pius Catholic Church in celebration of the feast of St. Pius. Gounod's mass was sung, with organ and orchestral accompaniment, under the direction of Adele Broadbent. There was a chorus of sixty voices. The solos sung were "Jubilate Deo" (Diabelle), by Mrs. Frances Tormey; "Benedictus," Mrs. William Carter; "Gloria," Mrs. Louise Lauer, James Waugh, Arthur C. Montell; "Credo," Mary Storck, Alice Cook, T. Cecil Downs; "Sanctus," "Agnus Dei" and "Domine Non," by William Blair.

An elaborate musical program was rendered at St. Patrick's Catholic Church Sunday afternoon. The music was under the direction of Frederick R. Huber, the organist. The soloists were Rosalie Saxton, Agnes Rennehan, Edward Geis, Edward Callahan and Joseph Plunkett.

The G. Clef Choral Class sang at Cummins Memorial Church Sunday evening, under the direction of Mrs. Ambrose H. Bailey. The selections were Neidlinger's "By the Waters of Babylon"; Rossini's "Charity," Wagner's "Pilgrims' Chorus," Schubert's "The Lord Is My Shepherd" and Mendelssohn's "I Waited for the Lord."

"Madama Butterfly" was finely presented at the Lyric last week. The costumes were beautiful and the scenery elaborate. The cast included Adelaide Norwood, Louise Collier, Myrtle Thornburgh, Ellen James, Ethel Du Fre Houston, Ottley Cranston, Henry Taylor, Arthur Deane, Thomas J. Conkey and William L. Willis. Baron Gustave H. Ronfort was the musical director.

An interesting recital was given at the Hotel Belvedere last Monday afternoon. Vocal numbers were rendered by Elizabeth Leckie, and W. Stanley Peters, Nancy Ernest Foster, violinist, and Mrs. Carlton D. Harris, pianist.

"The Japanese Girl," a pretty little operetta was presented Friday evening by the Glee Club of the Girls' Latin School. Helen Harden was excellent in the principal rôle of *O Hanu San*. The other principals were Laura Bennett, Norma Roberts, Mildred McGinnis, Rosalie Sanner, Finette Lynch and Hilda Devries.

The German United Singers of Baltimore are rehearsing regularly for the New York Sängersfest. Carl Stein, of New York, one of the musical directors of the Sängersfest, will be in Baltimore on May 23 and personally conduct the mass choruses which are to be sung. Theodore Hemberger is director of the Baltimore organization. W. J. R.

The twenty-eighth organ recital under the auspices of the American Guild of Organists was played by Robert J. Winterbottom at St. James's Church, Madison avenue and Seventy-first street, New York, last Monday evening.

The chorus at the People's Opera in Vienna went on strike the other day, and Offenbach's "Tales of Hoffmann" had to be sung without the first scene.

At the recent Shakespeare Festival service in the Church of the Holy Trinity at Stratford-on-Avon, Marie Brema was the special musical attraction.

## GAVE UP DIPLOMATIC SERVICE TO WIN FAME ON THE CONCERT STAGE



Edward Bonhote, Baritone

In the acquisition of Edward Bonhote, an English baritone, America's ranks of concert artists has profited materially, for he has already proved to be an artist of interesting qualifications. The refinement of his style, his excellent voice and distinct enunciation were displayed to good advantage recently in a Philadelphia recital, at which he sang songs by Leoncavallo, Dr. Arne, Tosti, Luizzi, Roger Quilter, Richard Strauss, Schubert, Schumann, Scontrine, Tirindelli, Alma Goetz and Tschakowsky.

Bonhote while at Cambridge University began to attract notice by his singing, and was finally prevailed upon to give up the Diplomatic Service, for which he was preparing, to pursue the artistic career.

After studying two years in London he migrated to Florence to be under the supervision of Marchese C. Pavesi-Negri, one of the old Italian maestri. He there studied several operatic rôles, and in spite of the efforts of the impresario to induce him to go on the operatic stage, he decided upon concert work as a preliminary form of training.

He has been heard at several of the most prominent houses in London with such artists as Mme. Donalda, Suzanne Adams, Hollman, the cellist, and others.

In Florence he sang at musicales and gave a recital with success. His repertoire embraces all the important operatic arias and a long list of French, German, Italian and English songs.

## Boston Pupils Sing Duet from "Aida"

Boston, May 10.—Pupils of Mme. Vinello Johnson, with Katharine Halliday, cello, and Margaret Gorham, piano, gave a recital of songs at Oxford Hall last Tuesday evening. There was a large audience, and those who took part received much enthusiastic applause. One of the interesting features of the recital was the singing of the duet in the second act of "Aida," by Mme. Johnson as *Aida* and Miss Flagg as *Amneris*. Mme. Johnson also sang "Vissi D'arte" from Puccini's "Tosca."

The pupils who sang and their selections follow:

Miss Crafts, Clay's, "She Wandered Down the Mountain Side"; Thomas, "Winds in the Trees"; Miss Benjamin, Thomas, "Mignon"; Franz's "Aus Meinengrossen, Schmerzen"; Lohr's "To My First Dove"; Ruth Knight Chadwick's "Danza"; Chadwick's "Before the Dawn"; Miss Flagg, Schira's "Sognai"; Miss Sumner, Mozart's "Voi che Sapete" from Figaro, Massenet's "Elegie," Handel's "Where'er You Walk"; Miss Thayer, Tosti's "My Dream"; D'Hardclot's, "I Bid My Love"; Miss Stewart, Ronald's, "The Rosy Morn"; Smith's, "The Quest"; Messelberg's "If I Were a Rose"; Sans Souci's, "My Heart is Singing"; Miss Breene, Godard's "Lullaby," from Jocelyn; Arditi's "Le Saran Rose." D. L. L.

John McCormack, the Irish tenor, who comes to the Manhattan next Fall, appeared with Tetrassini and Sammarco in Covent Garden's first "La Traviata" of the season.

Rodolphe Plamondon, the Montreal tenor, sung in César Franck's "Les Béatitudes" as given by the Geneva "Société de Chant" in the Cathedral in Geneva last month.

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BOSTON, MASS.





Dear MUSICAL AMERICA:

Before Andreas Dippel left for Europe he gave it out that one of his ambitions was to make Brooklyn, Philadelphia and Chicago feel that they were being served in the way of grand opera as if they were independent, not mere annexes to New York. He said that he considered one of the mistakes of former managers at the Metropolitan to have been that they did not sufficiently understand the civic pride of the large cities, and also did not fully realize the amount of support that would be given to opera if the people in the various cities felt they were being treated in a first-class way with regard to orchestra, chorus and mise-en-scene as well as with regard to eminent singers.

He also stated that he thought the time had gone by when the Metropolitan company in New York would be able to sustain itself purely on the New York season, and that it must look to out-of-town engagements; in other words, it must extend the sphere of its activities sufficiently to enable it to make advantageous contracts with singers, which it could do if it had a fair season in at least three of the large cities outside New York.

One of the reasons which must force the managers of large operatic companies to outside enterprises is that our leading singers will no longer sign for a season without a definite guarantee of a number of performances. As some of the best singers—for instance, Mme. Tetrazzini, Miss Garden or Miss Farrar, and even some of the best known tenors—draw big houses in certain operas and not in all their réper-toires, and as the managers cannot expect the subscribers or the public to see these artists in the same operas all the time, it is evident that in order to meet the demands of the artists for a specific number of performances they have to sing in their best-known rôles outside New York as well as in New York.

Whether Baltimore will have a season of opera at the Lyric Theater, which was contemplated, is still in doubt. It was proposed, you know, to give twenty performances of opera there next season, in case a guarantee fund of \$100,000 was raised, but I understand the fund has reached only \$35,000.

If the Baltimore season falls through it may probably result in a season of opera at Washington, as there are many who believe a substantial guarantee could be raised by wealthy and fashionable people in that city more easily than in Baltimore.

In any event, you may consider it certain that henceforth the out-of-town enterprises, both of the Metropolitan and of Mr. Hammerstein, will be more and more extensive, and will reach proportions never dreamed of by the old-time managers.

Mr. Gatti-Casazza has not expressed himself in the matter. In fact, he has been notably reticent, though when he was sailing he displayed a sudden and unexpected proficiency in the English language when he was talking with the reporters. It was only when his reported engagement to Mme. Alda came up that his English seemed stricken by a cyclone, and that, waving his hands, he gasped: "No English I speak!"

When at the same time Mme. Alda was interviewed by the reporters, who seemed interested in the announcement that she had been found packing Mr. Gatti-Casazza's trunks in his studio, she exclaimed:

"I have nothing to say. It will live as I like. You reporters are impossible!"

Recently the New York Times exploited,

by means of a camera in the hands of clever reporters, the effect of music on a number of animals in the Zoo, as delivered to them through the medium of a phonograph.

I think I could get up even a more interesting article on the effect of music on some distinguished personages. I can remember, a great many years ago, when the Academy of Music was the home of opera, at a performance of—I think it was "Marta"—seeing the late William H. Vanderbilt, with his black side whiskers, wobble heavily into the auditorium and take a seat with his wife in the parquet.

He had evidently dined well, and after a time fell asleep and then commenced to snore. Oh, how he did snore! The people around got nervous, angry, till it was whispered that the snorer was the great William H. Vanderbilt. There was not a soul in the house, from the doorkeeper to the manager, who at that time was Mapleson, would dare to wake him!

So on he snored, till he suddenly woke up with a roar, looked around, and, seeing where he was, said: "Isn't the damn thing over yet?"

Vanderbilt had his counterpart in the present King of England, who always went to sleep during the Wagner operas. I think I have already told you how on one occasion he went off to sleep, but after a time woke up and said to his equerry, General Knollys:

"Is Wotan singing yet?" and when the General said: "Yes, Your Majesty," the King promptly went off to sleep again.

The King's tastes are not particularly high with regard to music, and so I was not surprised to read a cablegram to the effect that, instead of being present in Paris the other day at the first performance of Massenet's "Bacchus," he went to a vaudeville show, where he got a box and refreshed himself by a performance of some very intelligent apes and of some ladies who lavishly displayed their charms.

Apropos of Massenet's "Bacchus," it does not appear to have been the triumphant success that had been expected, which will be somewhat disappointing to our friend Hammerstein, who had rushed to Paris to secure the rights for this country.

Hammerstein has expressed himself as being doubtful whether it would go in New York, principally on account of the interpolation of a ballet, which Hammerstein says is altogether out of date. There is only one city in the world to-day where the ballet is produced in a really first-class way, and that is Vienna.

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People in this country have been so accustomed to hear wonderful reports of the magnificence of the operatic performances at La Scala, in Milan, and also of the enormous sums earned there, that they will be surprised to hear that at the season just closed, which lasted from about the middle of December to the middle of April, the shareholders had to foot a loss of very nearly \$50,000.

Some sixty-eight performances were given, of which the principal were "Vestale," of Spontini, sixteen performances; "Andrea Chenier," of Giordano, twelve; "Boris Godounoff," of Moussorgski, nine; "Manon Lescault," of Puccini, eight; "Vespri Siciliani," of Verdi, seven; "Iris," of Mascagni, six; "Elektra," of Strauss, six; "Paolo and Francesca," of Mancinelli, three, and "Teodora," of Leroux, one.

The best paying opera, it seems, was "Elektra," though it only drew a big house on the first night.

The shareholders, it is said, blame the financial failure of the season to the high salaries paid to the performers, which they say is due to the increased demand for them in North and South America. The present managers will give up the management of the Scala after next season, and I understand that it is possible that arrangements may be made by which Mr. Gatti-Casazza will, through a subordinate, direct affairs there, which appear to have gone to pieces during his absence.

Personally, I doubt whether Mr. Gatti-Casazza will want to burden himself with the affairs of the Scala again, in view of the fact that things have not been running at all satisfactorily at the Metropolitan Opera House, where, rumor says, there is considerable discord among the directors as well as dissatisfaction with the chairman of the committee, who appears to have been allowed to run things his own way, and who has practically left the managers, Gatti-Casazza and Dippel, not very much to say or to do, outside the productions themselves and the engagement of some of the singers.

One of the anomalies of the situation is that it costs just ten times as much to give opera in New York as it does at the Scala, even allowing for the fact that the singers at the Scala are now paid vastly more than they used to be.

Mr. Henderson, in the New York Sun of Sunday last, referring to the engagement of singers for next season, says that when the list of singers for the New Theater, which will be practically an appendix of the Metropolitan, is published it will be found that it is arranged alphabetically, and that this excellent plan causes the name of Frances Alda to head the list. He also says that it is pleasant to be able to add that Mme. Alda, after having been received with the most sensational enthusiasm by the public last season—an enthusiasm which at times rose to deathly silence!—has been re-engaged, at an increased salary. He also notes that Mme. Rappold has been transferred to Milan, where she is to become a singer of the first rank, and that her place will be filled next season by Mme. Noria, who in private life is the wife of Mr. Gatti-Casazza's secretary, Count Centinini, and who was formerly Miss Jane Ludwig, of the Castle Square Opera Company.

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Mme. Schumann-Heink's return to this country, owing to her refusal to sing any longer in Strauss's "Elektra," on the ground that it is ruinous to a voice to sing against an augmented and thundering orchestra, not to speak of the disgust at having a lot of pigs on the stage with you—four-footed ones, by the bye!—is likely to be the commencement of a revolt on the part of singers to appear in performances where the composer gives the voice no consideration whatever, but puts his whole strength on the orchestration.

If voices are to be drowned out, as Strauss undoubtedly does drown them out in "Elektra," why not conduct the opera with the aid of the pigs and some moving pictures, or with the aid of some lay figures, behind which you could have phonographs and various mechanisms to make these figures move their arms and open and shut their mouths? The effect would be about the same as it is to-day.

One of the significant points made by Mme. Schumann-Heink in an interview is that she did make herself heard, but she had to "screech!" There are a good many people who believe that this is a result of singing Wagner, when the orchestra is augmented to a disproportionate size. Is it not, perhaps, that in this country, as well as in others, we are running to big things in music, thinking that size means greatness and efficiency, forgetting that, after all, it is "quality" which is the sign of progress, not quantity?

Apropos of "Elektra," let me tell you a good story.

Two clever musicians made a bet that during the performance they would play together "Ach du Lieber Augustin" and that nobody on the stage would notice it, that the rest of the orchestra would not notice it, and that Strauss himself would not notice it.

They won the bet!

\*\*\*

I cannot understand why some of our American singers who are now in Germany write to this country that there is a feeling against them because they are Americans, when we are constantly reading cablegrams that there is a preference for American singers being shown in Berlin by the general public and by musicians as well.

It seems that only last week the management of the Imperial Opera House closed contracts with no less than six American singers, among whom is Lucy Gates, who was born in Utah.

There may be cases of individual jealousy, but on the whole our American singers cannot complain of their treatment in Germany. In Italy, perhaps, some of them have not received the same courtesy. A good deal, of course, depends on the personality of the singers themselves. Some women have the ability to make themselves as agreeable off the stage as they are talented on it. Others, again, while talented on the stage, have to perfection what Whistler called "the gentle art of making enemies."

The Emperor is known to be favorable to Americans, especially American artists, and has several times expressed himself in very flattering terms when selections of American songs have been sung. One of the pieces which he recently commended particularly was "The Rosary."

Apropos of Conried's funeral, the papers are publishing accounts of his career. One states that he was responsible for bringing Caruso to this country. This is not so. The Caruso contract was made by Maurice Grau and was then transferred to the Conried Opera Company.

Another paper states that Conried brought out Emma Abbott. This, of course, is a mistake. The Miss Abbott whom Conried brought out was Bessie, and she left Mr. Conried and brought a suit against him, alleging that she had been improperly treated, and stating, further, that when her case came to trial it would expose a condition of affairs at the Metropolitan which would make the public's hair stand on end.

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Among the interesting information given us apropos of the deposition of the former Sultan of Turkey is the announcement that among his possessions were 500 pianos. This must have been about one for each wife!

Even though the Imperial Palace, with all the various buildings, covered a large space of ground, can you fancy what it must have been when the 500 wives started playing "The Merry Widow Waltz," for instance?

No wonder the dear old man was said to have been crazy the last few years of his life. If the 500 wives could not do it, certainly the 500 pianos could!

\*\*\*

Hammerstein, always on the lookout for something new, has recently announced a scheme by which the bright and brainy men of the town will be enlisted as press agents for his Manhattan Opera Company. Instead of employing a regular man to write notices for the papers, he will invite contributions, paying space rates whenever the contributors' efforts are printed.

Outlines of the stories must first be submitted at his office. I understand that stories of lost jewelry, affinities, elopements, railroad—and especially automobile—accidents are barred.

\*\*\*

A gentleman in Sandusky, O., has given up a paying hotel to devote his time to the bass horn. It seems that twenty years ago, when Nahan Franko was traveling in the West, he stopped off in Sandusky to give a concert. The result of Franko's visit was that the hotel proprietor took to music, and selected a double bass horn as his particular passion.

Knowing Franko as I do, I cannot conceive how the psychic effect of his music on the worthy hotel proprietor in Sandusky would be to cause him to devote himself to the bass horn. However, the event may have some influence in determining Franko to give up his projected tour of the United States.

Perhaps a dose of Strauss's "Elektra" might be given, as an antidote, to that hotel keeper!

Your

MEPHISTO.

#### Art vs. Heart

When Nell begins to warble,  
And chirp and vocalize,  
And toss her head, and clasp her hands,  
And cast about her eyes,  
And gaze so soulfully above,  
With heartfelt looks compelling,  
I take my coat, put on my hat,  
And leave our humble dwelling.

But when she really sings a song  
With a good old-fashioned tune,  
And thinks no one is listening,  
Why, I would just as soon  
She'd never ston, and sing always,  
Her voice is sweet and has a ring  
Of love that's meant for me, I know;  
Oh, would that Nell would always sing.

—Arthur Ayres, in the *Bohemian*.

#### More Herbert Harmony Heard

Victor Herbert and his orchestra gave an entertaining concert in the New York Theater last Sunday evening. Features of the program were Litloff's "Robespierre" Overture; Lladow's "Imitation of a Music Box," with orchestration by the director; Gottschalk's "Pasquinade," and dance airs from Delibes's "Lakmé." There were also selections from the most recent of Herbert's operas. Horace Britt played cello solos.

#### A Family Necessity

BROOMALL, PA., May 10, 1909.  
To the Editor of MUSICAL AMERICA:  
Enclosed find \$2 for subscription. It seems to be a family necessity, as it is looked for in advance. Hope for continued success!  
ELMER R. CROUTERS.

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## MISS FARRAR FAILS TO EVADE REPORTERS

Popular Singer Sails on Same Boat  
with Zenatello, Scotti  
and Mme. Gay

The *Kronprinz Wilhelm* carried more of the outgoing corps of opera singers last Tuesday. Duplicating the attempt at secrecy made by Jeanne Gerville-Réache on a previous occasion, Geraldine Farrar made, it is said, ineffectual attempts to escape the Argus-eyed reporters. The latter, however, managed to extract from her that she intended going to Europe for a complete rest, and that there was nothing she could affirm or deny.

With her parents she will take a three weeks' automobile trip through France. She has cancelled her engagement of six weeks at the Opera Comique in Paris, where she was under contract to sing "Tosca" for the first time. She will not appear in public before she returns to the Metropolitan Opera House. Her only work will be the preparation with Engelbert Humperdinck of her rôle in his new opera "King's Children."

Antonio Scotti goes to London, where he will sing for a month at Covent Garden before joining Miss Farrar and her parents. It is probable that the party will spend the month of August on Lake Geneva.

Giovanni Zenatello will go to Paris direct. He will either sing in opera there or in London. He will take a rest during the Summer.

"Where shall I sing next season? Well, that depends upon the result of a conference to take place shortly in Paris, at which the participants will be Messrs. Oscar Hammerstein, Otto H. Kahn, Gatti-Casazza and myself. Perhaps I shall sing at both opera houses. In the Manhattan French operas have all the vogue, and in my opinion there is more chance for an Italian singer at the Metropolitan."

Maria Gay is on her way to Paris, where she will sing *Carmen* and *Aida* at the Gaieté. She is uncertain whether she will return to New York next season.

### A New Chorus for Colorado

GREELEY, COL., May 8.—An effort is being made here by the Ladies' Musical Club to organize a chorus of forty voices. The plan contemplates the engagement of Mr. Wilcox as musical director, and the giving of a series of concerts next Winter, with famous artists assisting.

Twelve of the fourteen Greeley singers who are studying under John C. Wilcox, of Denver, appeared recently in recital at the First Congregational Church. Although Mr. Wilcox has been training these voices but six months, their development and improvement was most apparent. The singing of these novices was marked by smoothness, freedom from affectation and good taste. The selections were all of a high order and the voices showed splendid training.

## WALTER DAMROSCH HAS STORMY TIMES

[Continued from page 1]

who, it is alleged, is much interested in musical matters.

In answer to Mr. Damrosch's mild inquiries as to the denouement of the joke, Grimes blandly said he had written canceling the engagement. He was in doubt, he said, as to where he had addressed the letter, but thought it was to a town from which Damrosch had telegraphed him two weeks before he had written the letter.

Mr. Damrosch found there was no hope of recovering damages by suit at law, and accordingly, in a far from benevolent mood, he went on to Urbana, Ill., where he gave a concert the following evening.

Mr. Grimes, with Miss Lella Parr, formerly at the head of the department of music at the Indiana Normal, conducted an artist's course last season, and when Miss Parr moved to New York Mr. Grimes took charge for this season. He planned three nights in succession as a May festival, with Mr. Damrosch and his orchestra on May 10, Mme. Bloomfield-Zeissler on the following night and Mme. Louise Homer on the next evening. The latter received warning, but at a late date, and she wrote a scorching letter to Mr. Grimes.

## UNDECIDED ABOUT "BACCHUS"

Hammerstein Awaits Further Hearing  
Before Securing Rights

PARIS, May 6.—The question as to whether Oscar Hammerstein will produce Massenet's "Bacchus" still hangs in the balance. There is no great enthusiasm toward the work here, but the impresario will not decide on its fate until further hearings.

Current opinion condemns the libretto as inadequate. In Hammerstein's opinion the ballet would also have to be omitted, as he believes ballet in opera to be misplaced.

Another novelty heard last week consisted of parts of Isidore Lara's latest work, "Solea," for which Jean Richpin, the new Academician, wrote the libretto.

It is a tragedy in four acts. There was an orchestra of eighty, with Louise Grandjean, of the Opera, and Martinelli, of La Monnaie, Brussels, in the principal parts. The work had a most enthusiastic reception.

It will be impossible to judge of the real merit of the work until it may be presented with proper setting.

Mary Adele Case, a talented American girl, appeared in concert Friday evening in the Theatre Femina. Her singing pleased a large audience.

### Dr. Emanuel Baruch Honored

In recognition of his services in directing for five consecutive terms the musical destinies of the club, Dr. Emanuel Baruch was given a dinner on last Tuesday evening in the Liederkrantz Club by his friends and members of the music committee. Speeches were made by Arthur Claassen, Victor Herbert, Raphael Joseffy, L. Schmidt, O. R. Seitz, the retiring president, and Hubert Cillis, the president-elect. Leopold Winkler, pianist, and Carl Schlegel, baritone, entertained. The insignia of the society, wrought in gold and precious stones, were presented to Dr. Baruch as a memento of the occasion.

### Emma L. Gates' Début in Berlin

BERLIN, May 8.—Emma L. Gates, an American, who has been studying at the Stern Conservatory of Music in this city under Madame Blanche Corelli, made a successful début at the Royal Opera House in the rôle of *Aennchen* in "Freischütz," by Weber. The young woman is gifted with a wonderfully clear soprano voice, and all the Berlin papers united in the most enthusiastic praise of her singing and acting. She has signed a contract with the Royal Opera for five years.

### Festival for Paterson, N. J.

PATERSON, N. J., May 10.—The board of officers of the Fifth Regiment has announced a music festival for the evenings of June 10 and 11 and the afternoon of June 12. Many noted soloists will appear among whom will be Mme. Schumann-Heink, Corinne Rider-Kelsey, Marie Stoddard, Nevada Van Der Veer, Daniel Beddoe, Paul Volkman, Herbert Witherspoon and W. G. Worthington. The musical director will be C. Mortimer Wiske.

### Opera House Directors Re-elected

The members of the Metropolitan Opera and Real Estate Company, at their annual meeting last Tuesday in the Metropolitan Opera House, re-elected the following board of directors, consisting of George F. Baker, George S. Bowdoin, August Belmont, W. Bayard Cutting, A. D. Juilliard, Luther Kountze, Charles Lanier, D. O. Mills, J. Pierpont Morgan, H. A. C. Taylor, H. McK. Twombly, William K. Vanderbilt and George Peabody Wetmore.

### Mme. Litsner's Pupils to Be Heard

Mme. A. Litsner, the New York teacher of singing whose excellent work this season has already been noticed in MUSICAL AMERICA, has extended an invitation to those interested in the art of singing to attend a musicale in her studio, No. 54 West Thirty-ninth street, New York, on May 26, at 8 P.M., when her pupils will present the program.

### S. Archer Gibson's Successor

William E. MacClymont has resigned as organist and choirmaster of Grace Episcopal Church, Plainfield, N. J., and will act as organist of the Brick Church in Fifth avenue, New York, succeeding S. Archer Gibson, who resigned recently after a controversy with the trustees of that institution.

## GIRL BLACKSMITH FOR METROPOLITAN OPERA

Anna Case, Former Worker at  
Forge, Engaged by Dippel  
for Soprano Rôles

From the forge to the opera house has been the evolution, not of a man, but of a woman, strange as it may sound. The living proof of such a strange transition is Anna Case, the soprano who was recently engaged for next season at the Metropolitan Opera House.

Miss Case is the daughter of a mechanic who makes a specialty of blacksmithing in South Branch, near Newark, N. J.

At the age of fifteen the girl began shoeing horses. While at work she sang snatches of songs, with the wheezing bellows as accompaniments of the ringing of the hand sledges on the anvil.

Friends became convinced that she had a voice worthy of cultivation and advanced money for education.

Andreas Dippel heard her sing at a concert with the above result. She is now only twenty. Her voice is a high soprano.

## NEW SITE FOR DAMROSCH MUSICAL ART SCHOOL

Building at No. 53 Fifth Avenue to Be  
Torn Down at Expiration of  
Present Lease

It became known this week that on the expiration, in 1910, of the lease of the Institute of Musical Art on the property, No. 53 Fifth avenue, an apartment house will be erected on that site. This estate, which belongs to Thomas F. Ryan, the capitalist, was bought by him to protect his home opposite from unpleasant neighbors and skyscrapers. Mr. Ryan has recently moved farther up-town. Seen by a representative of MUSICAL AMERICA, Dr. Frank Damrosch, director of the institute, said:

"All I know is that our lease will expire next year. Undoubtedly Mr. Ryan will put the property to uses more productive financially. We are becoming very much crowded here, and will probably have to seek quarters elsewhere."

### Dresden Orchestra Tour Ends Saturday

The first American tour of the Dresden Philharmonic Orchestra will close Saturday, May 15, at Buffalo, N. Y. Its reception throughout the big tour booked by Manager R. E. Johnston has been most cordial, and everywhere it has received the stamp of a high class musical organization.

Great curiosity has been shown throughout the tour to compare a foreign orchestra with our leading American orchestras, and many compliments have been bestowed upon it and its able conductor, Herr Willy Olsen, for the thorough German training shown by the musicians, the perfection of its ensemble and the particularly beautiful effects obtained by the string sections. The orchestra has been especially popular in the South.

### A Musician's Complaint

In a letter to the New York Herald a subscriber has voiced a current discontent at the failure of the National Guard Musicians to receive the engagements of the city and State for their annual parades. He charges that the Ninth Regiment Band, which is enlisted, paraded gratis at the funeral of Petrosino, with the understanding that Gen. Bingham would engage them for the police parade, but a non-enlisted regiment secured the work. This was one of a number of the illustrations he cited. The original inducement for the men to enlist was that they would be famed by engagements.

Mary Pickett, a pupil of John Proctor Mills, gave a piano recital at Mr. Mills's studio, No. 120 Clay street, Montgomery, Ala., on Wednesday afternoon, May 12, playing the following program: Czerny, Trill Etude; Henselt, Spring Song; Grieg, "Papillon"; Chaminade, "The Flatterer"; Sinding, "Voices of Spring"; Schumann, "Nachtstücke" and "Soaring"; Godard, Valse Chromatique; Bendel, Silver Spring. Mr. Mills also played a solo, giving Seeling's "Schilfflieder No. 3."

## NEW BROOKLYN CHORUS

Etta Hamilton Martin's Fortnightly  
Club Gives First Concert

The Fortnightly Club, the latest addition to Brooklyn's long list of choral societies, gave its first annual concert at Rusurban, Brooklyn, Tuesday evening, May 11. The soloists were Anna Lambert, Laura Con-saul, Thadeus Weems, J. Warren Robertson and Cora Shepardson Diehl, besides Mrs. Etta Hamilton Martin, who directs the chorus.

An ambitious and interesting program was excellently sung. The climax of the evening came in the last two numbers: "The Haunted Stream" and the "Bridal Chorus." In the former Mrs. Martin, who has a clear, ringing soprano voice, sang an obbligato with beautiful effect. The closing number—the "Bridal Chorus," sung by the whole club, was given in a musicianly manner of which any older society might well have been proud. Mrs. Martin's painstaking work of selection and training has resulted in an aggregation of fresh young voices which blend together admirably, their attack is good and tone and dynamic relations are carefully regarded.

The soloists were all satisfactory—several of whom are members of "The Chaminade" as well as of the Fortnightly Club.

## NO NORDICA-ALDA TILT

Former Repudiates Story of Quarrel—  
Enlists as a Suffragette

LONDON, May 11.—Mme. Lillian Nordica, who has taken two floors of Earl's Hotel for the season, contradicted the story of a quarrel between herself and Frances Alda, as being the cause of refusal to sing at a concert on the *Kaiser Wilhelm II* on the voyage from New York.

After reiterating her declaration of friendship with Mme. Alda she attributed her indisposition to sing to the fact that she desired to give some one else a chance, inasmuch as she had participated in about thirty such shipboard concerts.

With regard to the coming season at the Metropolitan Opera House, she said that "Tristan and Isolde" will be given with entirely new scenery and costumes. She will sing in "Tosca," "Norma," "Giacconda," "Aida" and "Parsifal," as well as other Wagnerian operas.

The voyage, during which she was much in the society of Mrs. Clarence Mackay, the society leader and suffragette, served to enlist the prima donna in the cause of woman's rights.

The day before landing she announced that she had been wholly convinced of the justice of the cause.

"Next season," she said, "will be my last on the opera and concert stages, but I expect to come before the public many times in the near future to plead for the cause of woman."

On Tuesday evening of last week Hope Lodge Glee Club, of East Orange, N. J., gave its tenth private concert in the Ashland High School Hall, closing its season with an excellent entertainment. The soloists were Blanche Duffield, soprano; Maurice Kaufmann, violinist, and William Y. Webbe, accompanist. Miss Duffield, who was in superb voice, rendered numbers by Kremser, Henneberg, Mendelssohn, Gibson, Fox, Hahn and Needham, very much to the enjoyment of the audience.

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## ECHOES OF MUSIC ABROAD

**May a Month of Musical Merry-Making in the Fatherland—Yolanda Merö Appropriates Sophia Menter's Weapons—What a Leipsic Critic Thinks of Carreño—Caruso's Concert Party for His Autumn Tour—Some Leschetizky Advice**

FESTIVALS and rumors of festivals are the chief topics of conversation in musical Germany at present. May, indeed, is a veritable festival month, and what is left over from it is picked up by June.

From next Sunday until the following Thursday Beethoven's natal city, Bonn, will give itself over to its ninth Chamber Music Festival. The first and fourth days will be dedicated exclusively to this Rhine town's tutelary musical saint, while the second day is reserved for Brahms, the third for Schubert, the last for Mozart and Mendelssohn. The crowning feature of the Beethoven programs will be the first performance of an unpublished quintet for wind instruments recently unearthed by Dr. Erich Prieger, well known for his Beethoven researches.

To participate in the programs the Halir Quartet and the Klingler Quartet will come from Berlin, the Petri from Dresden and the Rosé from Vienna to join the Cologne Society of Wind Instruments, and Edouard Risler, the French pianist; Julius Klengel, the Leipsic cellist; Ludwig Hess, the Munich tenor, and Frau Noordewier-Reddingius, the Dutch soprano, who has been outgrowing the Amsterdam horizon. The closing numbers of the festival will be Spohr's Double Quartet and the Mendelssohn Octet, played by the Rosé and Petri Quartets.

On the 23d, 24th and 25th of the month the fourteenth Mecklenburg Music Festival will be held at Schwerin. For the first day the "Missa solennis" and the Ninth Symphony of Beethoven; for the second day, Bach's cantata, "Ein feste Burg," and the Brahms Symphony in C Minor, No. 1, and for the last day Arnold Mendelssohn's "Paria" and excerpts from "Die Meistersinger" are scheduled. Miscellaneous programs, too, will be contributed by Henri Marteau, violin; Ludwig Hess, tenor; Alexander Heinemann, the Berlin baritone; Frieda Hempel, the Berlin Royal Opera's coloratura soprano, and Frau Preuse-Matzenauer, the Munich contralto, who is a probability for the Metropolitan next season.

While Schwerin is thus musically en fête Dortmund as the center of the ninth Westphalian Festival will be paying homage to Beethoven along as worthy lines as it can conceive. That is to say, two of the Schwerin features, the "Missa Solennis" and the Ninth Symphony, and, in addition, the piano concerto in G major and many of the Bonn master's finest *Lieder* will be given with Frau Noordewier-Reddingius, Frau de Haan-Manifarges and Johannes Messchaert, all from Holland; Chamber-Singer Grosch, from Dresden, and Ernst von Dohnanyi, Berlin's Hungarian pianist, as the visiting soloists. At this festival there is but one price for admission tickets, and that is \$3.

Of less importance was the second Chamber Music Festival, held last week in Freiburg, in Breisgau, but the programs contained Schubert's great Quintet, op. 163; Mozart's Clarinet Quintet, Beethoven's Harp Quartet and Brahms's Horn Trio, besides a new trio by Julius Weissmann.

Scattered through the month are Angelo Neumann's "Maispiele" of opera in Prague. From these the interest will shift next month after the Stuttgart "Tonkünstlerfest" of the "Allegemeiner Deutscher Musikverein" is over to the Cologne "Festaniele," at which New York will be represented by Johanna Gadske and Albert Reiss.

WHEN Yolanda Merö, the new Hungarian pianist, whom we are to hear next season, made her reappearance in London the other day she took compassion upon Tschaiakowsky's G Major Concerto, which has been so effectually overshadowed by its more virile and grateful companion work in B-flat minor as to be practically unknown, and made an eloquent plea for it, just as Sophie Menter, in all

the glory of her ringlets and blue ribbons, tried to do five or six years ago. And, by a strange coincidence, her other program number, Liszt's Concerto in A Major, is another of Menter's old war-horses.

It is plainly evident that Fräulein Merö, in her choice of the less frequently heard



ELEANORA DE CISNEROS AS "CLYTEMNESTRA"

The successes won by American singers in the most important productions of "Elektra" in Germany, Austria and Italy have been among the most notable features of the launching of Richard Strauss's new tonal Dreadnought. For the Milan production, at La Scala, Eleanor de Cisneros, the Brooklyn mezzo-soprano, was especially engaged to create the rôle of Clytemnestra, and as a direct result of the impression her impersonation made upon the critics and the public she has received offers to repeat it at the Costanzi in Rome, the Royal Opera in Madrid and the Colon Theater in Buenos Ayres. Strauss, who was present at the fifth Milan performance, with which he was greatly pleased, had special praise for Mme. de Cisneros's work both vocally and dramatically. Since she left the Manhattan this artist has added Brunnhilde, La Gioconda and other dramatic soprano rôles to her mezzo-soprano and contralto repertoire.

compositions, has ideas of her own about concert programs. Her compatriot, Emil Mlynarski, who has a strong following in London, was the conductor on this Queen's Hall occasion, and under his bâton the London Symphony Orchestra introduced a suite by Mieczyslaw Karłowicz, entitled "Odwieczne Piesni," with "World-old songs," bracketed for the benefit of the uninitiated. Tschaiakowsky's "Francesco da Rimini" and Liszt's "Die Lorelei"—this as sung by Dora Eshelby—completed the list.

TERESA CARREÑO is now rounding off what has been one of the busiest seasons in her long and busy career. Not only has she had to make a steady succession of Channel crossings to satisfy the demands of her public in England and Scotland, and her engagements on the Continent, as well, have been all the more numerous because of her absence in this country last season.

The critics have been outdoing themselves in lavishing their superlatives upon her mature powers, and it would seem that this great woman, one of the elect who possess the germ of unlimited growth, has now reached a loftier pinnacle than ever in the development of her powers. It is common talk in Europe that there is no other artist there to whom the public is so closely bound by the ties of personal affection—a

"and just as Franz Liszt could intoxicate the world by the bravourea and delicacy of his playing and the tonal fire-flashes from his rich individuality, so for the past two decades Mme. Carreño, by the compelling magic of her victorious temperament and her superb technique, has held sway in the domain of the art of potently personal piano playing."

Then tracing her career step by step from her *Wunderkind* days up to the present, he accords her the highest praise a German can give to a pianist in his unreserved endorsement of her interpretations of the great triumvirate of B's—Bach, Beethoven and Brahms.

What we may expect to hear next season when Carreño and Eugène Ysaë combine forces is foreshadowed in the series of sonata programs being given in London this month by Ysaë and Raoul Pugno. The first was made up of Mozart's Sonata in D Major, No. 30; Schumann's Sonata in D Minor, op. 121, and Beethoven's "Kreutzer." The second, scheduled for Wednesday of this week, led from Bach's Sonata in G Major, No. 6, to César Franck's in A major by way of the Lazzari work in this form in E minor, op. 24. Next week, at the third and last recital, two of the three Beethoven sonatas to be given will be the one in A major, op. 12, No. 2, and that in C minor, op. 30, No. 2.

NOW it is an Imperial choir that is to embody the latest development of Dr. Charles A. E. Harriss's ambition. This Montreal musician, who, by his Empire Day concerts in London, "has of recent years been making music play an important part in strengthening the ties between England and the over-sea Dominions," would organize a new corps of Empire singers in London.

"My idea is that this Imperial Choir should be a special body, not to compete in the ordinary way with existing choirs," he tells the London *Evening News*. "I want a choir of 1,000 voices, and I hope to get them during my present visit to London."

PIANISTS who revere Theodore Leschetizky as their deity, and, no less, those who worship at the shrines of other gods and goddesses, may find it worth while to ponder these words from the remarkable Old Man of Vienna:

"This continual playing of a piece over and over again is not what I call study. When I want to learn a new piece I do not keep the notes in front of me on the music rack. I throw them over it back on the top of the instrument, so that I have to get up every time to look at them. After the image of the passage to be memorized is well in mind I try to reproduce it."

"Perhaps it doesn't go the first time. Then I get up and take another look. This time I make a more strenuous effort—to avoid the trouble of having to stand up once more! This I call intelligent study. Learn a passage just once; afterward only repeat it."

AMERICAN operas are such rarities that the profound impression Henry Hadley's "Safie" seems to have made upon the German critics who have heard it at the Mayence Municipal Opera is peculiarly gratifying to the composer's countrymen. Little has been said in favor of the text, but there has been warm praise on all sides for the music.

A representative verdict appears in the *Wiesbadener Zeitung*: "Henry Hadley, who is no novice in the realm of creative art, has written an exceptionally fine score, imbued with poetic atmosphere. The hearer is struck by the great care exercised by the composer in polishing off every measure and making it correspond aptly in significance with the action on the stage. The musical center of gravity lies in the orchestral score, so that, while the elegant and graceful tonal effects of the orchestra are a source of constant pleasure, the spontaneity of invention falters occasionally in the vocal part. Still here, too, there are many musical pearls that attest the composer's powers."

IN Paris Wanda Landowska, the Polish exponent of the early classics, has recently given one of her most characteristic programs. She used the piano and the

[Continued on page 31.]

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# DAVID BISPHAM Leader of the American Lyric Stage

A New York correspondent of a Western paper recently wrote: "What a hold has David Bispham on the general public! I am more and more reminded of the affection in which he is held every time I hear him sing."

It is thirteen years since Mr. Bispham returned from his operatic triumphs abroad to join the forces of the Metropolitan Opera House, and his fame has grown steadily with each succeeding season. No American artist can claim anything like the esteem in which he is held throughout the musical world. During the season now drawing to a close, the distinguished baritone has fairly eclipsed all previous records, opening the New York season with a great all-English recital in Carnegie Hall, and appearing from one end of the country to the other in every form of vocal endeavor, from recital and oratorio to his latest and most distinctive recitation, Poe's "Raven" to the music of Arthur Bergh. Scarcely less popular has been his remarkable reading of Sophocles' tragedy "Antigone" to the music of Mendelssohn. In San Francisco alone Mr. Bispham gave five different song recital programs in the course of a fortnight to enormous and enthusiastic audiences, the last of which—at the Greek Theatre, Berkeley—numbered over 5,000 persons. His recent activities have been devoted largely to the singing of songs in our own tongue, including the best products of modern American composers, whom he is encouraging in every possible way. As President of the New York Centre of the American Music Society he recently closed the New York season with a splendid orchestral concert consisting entirely of native works. The universal verdict is that never in Mr. Bispham's career has his voice been so full of vitality and youth, while the fact that his tour for next season is already extensively booked affords striking evidence of his continued and ever increasing popularity.

## His Triumphant Recital Tour from Coast to Coast

### NEW YORK TIMES.

Mr. Bispham was in excellent voice and sang at his best.

### NEW YORK HERALD.

He was welcomed by an audience that filled Carnegie Hall. He was in splendid voice, and gave keen pleasure.

### NEW YORK EVENING MAIL.

It has been said many times that it is a greater education to hear David Bispham sing than to take a dozen vocal lessons, and this is true.

### PHILADELPHIA LEDGER.

The range of David Bispham's art, the versatility of his talent, and the wonderful quality of his vocal and dramatic gifts were amply evidenced in the song recital given by the great baritone last night. No more satisfactory program could have been offered.

### BALTIMORE NEWS.

His clear enunciation and eloquent declamation kept each of his 1,200 hearers in intimate touch with the changing moods and shades of sentiment that he expressed.

### CHICAGO TRIBUNE.

The admired baritone's art never has seemed finer, truer, more mellow or more complete than it did yesterday.

### CHICAGO JOURNAL.

Mr. Bispham long ago made his title clear to an exalted position among the song artists of the world. Few on the concert stage can project a mood over the footlights with such unerring certainty as he.

### CHICAGO EXAMINER.

Mr. Bispham brings to his chosen art such an exhaustive fund of knowledge that his recitals are instructive as well as entertaining. His rich and resonant voice rang clear and full.

### CHICAGO RECORD-HERALD.

Mr. Bispham is the first of American singers. His consummate mastery of interpretation has been a delight for many seasons.

### MILWAUKEE EVENING WISCONSIN.

Mr. Bispham was the spot-light that threw a glow of soft radiance over the whole evening.

### MILWAUKEE SENTINEL.

Mr. Bispham showed enunciation attaining perfection, dramatic ability of undoubted depth, and a most impressive stage presence.

### KANSAS CITY POST.

One does not weary of Bispham. No matter how often heard, there is always a charm and fascination about the man which call for more.



### DENVER REPUBLICAN.

Bispham's phrasing was a work of art, and his voice resonant and strong.

### SAN FRANCISCO CHRONICLE.

His enunciation is of a distinct, sparkling sort, and his words sound like language, not like a mere bubble. He sings with great beauty of tone, infinite variety of color, and exquisite expression.

### SAN FRANCISCO CALL.

Rare old wine—rich, mellow and unctuous, yet full of the fire and sparkle of youth—such is the voice of David Bispham. He is the aristocrat of the American concert stage to-day.

### SAN FRANCISCO GLOBE.

He is the same Bispham as yesteryear, with the same quaint, humorous twinkle in his eyes, the same magnetic personality, the same big, tender and perfectly controlled voice with its wonderful range of expression.

### SAN FRANCISCO EXAMINER.

With a voice as mellow and rich as that of an old cello, David Bispham sang an all-English program and proved that it could be exceedingly good.

### SAN FRANCISCO.

It was the ne plus ultra of concerts, wonderful as the power of the man who gave it. We were in the presence of a great artist, who gave of his choicest treasures. He played upon heartstrings with unerring fingers and bestowed upon us the healing gift of tears.

### SAN JOSE TIMES.

His personal magnetism carried the audience away from the ordinary unsentimentality of every-day life to the ethereal heights of harmony and concord.

### LOS ANGELES EXPRESS.

Mr. Bispham has always dominated the production of his voice by a rare musical intelligence, which is the greatest asset a singer can possess.

### LOS ANGELES TIMES.

Mr. Bispham's voice is sonorous, vibrant and ringing in dramatic passages, and in legato work absolutely smooth and unwavering. He actually has more range than at his last visit here.

### PORTLAND TELEGRAM.

Mr. Bispham convincingly refutes the theory that English is not an effective vehicle for the finest vocalization. His articulation is so clean and clear that not a word is lost.

### SPOKANE CHRONICLE.

In its dramatic and artistic aspects no concert of the year surpassed that given last evening by David Bispham. There is such a reposeful sureness, such a gladness of spirit about Bispham's personality, that his audience is imbued with the same spirit.

## Mr. Bispham's "Elijah"

### NEW YORK EVENING MAIL.

His impressive interpretation, his flowing declamatory style, and the freshness and beauty of his voice, all lent themselves to a noteworthy presentation.

### NEW YORK EVENING POST.

David Bispham sang with his customary dramatic force, and his representation of the Prophet was convincing.

### CHICAGO TRIBUNE.

His splendid artistry and fine discriminative intelligence have rarely been more gratifyingly revealed. He not only held his hearers intense, but played powerfully on their emotions.

### CHICAGO JOURNAL.

Mr. Bispham's interpretative powers, always great, have not waned. Every phrase he sang was delivered with convincing authority.

### CHICAGO EVENING POST.

Mr. Bispham has demonstrated to all the world that he understands this rôle as not many of his colleagues.

## Mr. Bispham's Recitation of Poe's "Raven"

### MILWAUKEE EVENING WISCONSIN.

There is not only the spirit of poetry and passion, but genuine inspiration and intellectual grasp in Mr. Bispham's reading of this weird and hair-raising poem.

### CHARLESTON NEWS.

The feature of the concert was Mr. Bispham's recitation of "The Raven." This was superb.

### LOS ANGELES HERALD.

Poe's "Raven," as interpreted by Mr. Bispham, was a convincing revelation of dramatic art.

### SAN FRANCISCO CHRONICLE.

He gave a wonderful portrayal, reciting the morbid masterpiece in an uncanny spirit that gripped the audience and held it spellbound.

### PORTLAND OREGONIAN.

Bispham stood as if telling a story, so natural was he, and although neither in costume nor helped by stage accessories, it seemed as if the ghostly scenes he called up were actually passing before us.

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## WANDERJAHRE OF A REVOLUTIONIST

By  
ARTHUR FARWELL.



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[These articles cover a series of experiences from years of European study, through the writer's pursuit of the American Idea in music from East to West, up to the present time. They picture in a narrative way America's musical pathfinding as contrasted with European traditions.]

After the full moon of August, 1904, passed, taking the "Hamadryad" "Jinks" with it into the domain of history, there were four months more of work in Los Angeles transcribing the Indian and Spanish songs from the phonograph. Christmas Day, as on the previous year, found me at the Canyon. A lunch with Carl Busch in Kansas City and a dinner with Ernest Kroeger in St. Louis, and I was back in Chicago, where for several months I was engaged in musical work still unripe for mention in this record of completed experiences.

Returning to Newton Center and Boston, it chanced that I was asked early in April to give a talk for the Twentieth Century Club on my experiences and observations in the West. In this talk I went at some length into an account of the composers I had met on my Western wanderings—Campbell-Tipton, Arne Oldberg, Ernest Kroeger, Carl Busch, William J. McCoy, Edward F. Schneider, Gena Branscombe, and others, some little known and some wholly unknown in Boston and the East generally. Also I gave a description of the Midsummer High Jinks of the San Francisco Bohemian Club, and of my work, as well as that of others, with the Southwestern and other "American" folksongs. Members of the club asked me if there were any regular way of hearing these Western musical expressions in Boston. Learning that there was not, it was proposed that a society be formed for the purpose.

Accordingly a meeting was called, and on April 20, 1905, the American Music Society came into being. The plan of the society was essentially democratic. American music was for the people, not for a few musicians. The society made a modest beginning (such matters must be conducted with propriety in Boston), but was broad in the inclusiveness of its council, which contained Harvard, Boston University and Wellesley professors, not in all cases from the musical departments of these institutions, a leading man in settlement work, members of the literary profession and composers. There were thirty-two founders. Mr. William I. Cole, of the South End House, one of the gentlemen of the Twentieth Century Club who first spoke to me of the matter, was made president. John P. Marshall, Henry T. Gilbert, Walter R. Spaulding, Clarence Birchard, Miss Helen A. Clarke and Miss Sophie Hart were upon the council. I served the infant society as musical director. We held monthly meetings at the rooms of the Twentieth Century Club, and in the Spring of 1906 ventured a tentative concert in which Arne Oldberg's Quintet in B Minor received its first Eastern hearing, the com-

poser being present and taking the piano part.

In the four years from April, 1905, to April, 1909, the American Music Society has grown from this small beginning to the establishment of "centers" in about a dozen

ment from East to West. Artistic development had progressed so far that our leading men in literature and painting—arts which invariably precede music—had gained world-wide fame. The country had established a vast musical machinery—the means of musical production and performance throughout its length and breadth. It had imported the entire musical product of the Old World and swallowed it whole. Not only had it devoured the classic masterpieces, but was beginning to devour the works of the European decadence as well. But all this while the country was doing something else. It was, and had been for years, sending from every corner of the land almost the entire mass of the best of its musically gifted youth to the schools of Europe to learn how to sing, how to play, and last, but not least, how to compose. It was not to be conceived that this could go on forever without a visible result—a flowering of these talents at last upon our own soil. This army of young people, returning from study abroad, scattered again. It was

inforced, still, it was a disconnected, a disunited development. A few composers of distinction had already arisen in the Eastern cities, but they had an advantage not shared by the younger men of the central and western part of the country, for they stood directly in the musical current flowing in from Europe through Boston and New York, and distributing itself over the land. Their names and their works were carried far and wide. The man of Indiana or Missouri or Colorado was at best in a mere circling eddy. His work might become known in a narrow local circle, but he had no means of artistic representation before his countrymen North, East, South and West. He had tried the publishers again and again, and they, for very practical reasons, refused him first and last except in the case of little works which were without meaning for his larger artistic growth. Great artists, conductors, singers, he could not easily get at; and when he could reach them, could accomplish little or nothing. Composers East or West who, by dint of persistence, of patient waiting upon opportunity, of stratagem and tact, had toilsomely brought it about that Madame So-and-So, of the Metropolitan Opera House, was singing one of their little songs in some of the Western concerts on one of her tours—composers so happy as this would talk about it for months. This was a stride indeed! And, everything considered, it was a stride. But these same composers had on their shelves the completed manuscripts of sonatas, trios, quartets, quintets, of choruses and orchestral works, indeed of symphonies and operas. From Maine to Vancouver, from Hatteras to Catalina, it was everywhere the same—a piling up of the manuscripts of completed works on one hand, a perfected national machinery of musical performance on the other, and an impassable gulf between—the total lack of a general national acceptance of the new idea "American composer."

A deadlock had been reached. Musical composition, whatever the ultimate worth or worthlessness of the works already in existence, had grown to a point where something in its hampering environment had to snap. If ever there was a time when something was to be done, this was the time. And so the American Music Society came into being, quickly and quietly, evoked by a living Need and spurred by a great Idea. And when, three weeks ago—April 18, 1909—the straps were taken off, and I saw our composers, ready and waiting, one after the other step forth and take the baton to conduct their own works on the stage of Carnegie Hall; when I saw this, and saw the mass of people—they, too, ready and waiting—back them up and cheer them on, my heart leaped high. Vision led me on, and I saw the same scene coming to pass in city after city, until America and its tone-poets shall have been bound in indissoluble bonds of affection.

Thus I have been compelled to halt my narrative in order to paint a picture, and I must ask the kind reader's indulgence. Some things that must be said lend themselves better to picture than to story. To find our way back into the course of events, then, after this little truancy, we must go to Newton Center, Mass., in that Spring of 1905. Unheard-of composers have a way of

(Continued on page 31)



M. M. Young's Sketch of Arthur Shepherd, Winner of the Last Paderewski Prize Contest for Composers

of the chief cities of the United States. It comprises among its officers many of the leading musical thinkers and workers of the country, and is giving chamber music concerts in Mendelssohn Hall, and has just given, on April 18, 1909, its first orchestral concert, in Carnegie Hall, New York City.

The time was plainly ripe for the birth and growth of this idea. If the idea had not embodied itself in the American Music Society it would have done so in something which would have been the equivalent of it. The idea was there, like a seed; the soil and the season were ready. It was inevitable that the seed should sprout. An instant's glance at the conditions which existed will make this plain.

Here was a mighty land, a new land, which was just bringing to completion and self-understanding its material establish-

a new factor in the country's musical development that a great number of these students were now from the West. Most of them went back to their homes, and, although they were continuing to develop—as the result of their broadening European experience—and were being constantly re-



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## AMERICAN PIANIST TO TEACH IN TOKIO

**Rudolph E. Reuter, Aged Twenty,  
Receives an Important  
Appointment**

BERLIN, May 5.—The recent appointment of Rudolph E. Reuter, the American pianist, as head of the piano department of the Imperial Academy of Music at Tokio, Japan, which was announced in a cable dispatch to MUSICAL AMERICA, is of interest to his many friends in America and Berlin.

The Japanese Government applied through the Japanese Embassy in Berlin to the *Hoch Schule für Music* for a professor of the piano, and Mr. Reuter was asked to accept. This is a distinct honor for this young American. He is only twenty years old, but has already been signaled out for favors from the Imperial professors in Berlin. He came abroad in 1906, and applied for admission in the *Hoch Schule*. Out of sixty-four candidates for seven vacancies he was chosen as one, and has reflected credit on the institution and himself for his prodigious efforts in the line of composition and instrumentation under Max Bruch and piano virtuosity under Barth.

He has left Berlin via Siberia for Japan. Before coming abroad Mr. Reuter was organist in the North New York Congregational Church (Bronx), and was a piano pupil of Carl M. Roeder. J. M.

Maria Galvani, the new Italian soprano, who is to appear at the Academy of Music,



RUDOLPH E. REUTER

He is on His Way to Japan to Take Charge of the Piano Department of the Imperial Academy of Music in Tokio

New York, next Winter, has made a sensation in Paris lately by her brilliant coloratura singing.

**Final Amateur Glee Concert in  
New York**

The forty members of the Amateur Glee Club Concert, under the leadership of Arthur Phillips, gave the final concert of its sixth season in the Waldorf-Astoria Hotel

## THE MIGRATIONS OF THE SKULL OF HAYDN

A remarkable story of the migrations of the skull of the composer Haydn was told the other day to the Austrian Anthropological Society by Professor Julius Tandler, of the Vienna University, in connection with the forthcoming Haydn centennial celebrations.

Haydn was a great social lion in his day. During the week following his death, on May 1, 1809, two men named Rosenbaum and Peter bribed the grave-digger to give them access to the corpse. They then severed the head from the trunk, and with an eye to its possible future value preserved it in a garden pavilion.

Eleven years later Count Esterhazy, Haydn's patron, was induced by the Duke of Cambridge, son of George III. of England and a great admirer of Haydn's "Cre-

ation," to exhume the composer's remains and give them burial in a mausoleum at Eisenstadt. Then it was found that the skull was missing.

After long investigation the culprits were traced. They gave up a skull which they swore was Haydn's and which was accordingly interred with the remains at Eisenstadt; but later Peter confessed on his deathbed that it was a substitute and that Haydn's skull was still in his possession.

The matter then seems to have been forgotten and the real skull in the course of years wandered from hand to hand until in the '70's is finally became the property of the Musikfreunde Society in Vienna. Haydn's skull is notable for its great width at the temples, proving in this case the phrenologists' theory as regards the seat of musical talent.

## THE MISSES SASSARD SAIL

**Two American Girls to Give Ensemble  
Recitals in London**

Eugénie and Virginie Sassard, whose ensemble recitals have been so well received in America for the past two seasons, sailed on Saturday, May 8, on the *Minnetonka* for London. While abroad they will sing many times, particularly in London, where their recitals have been most popular. It will be recalled that during their last season in that city they sang by royal command before the King and Queen.

The Misses Sassard will return to America early in the Autumn, and will make a concert tour of this country under the sole management of M. H. Hanson, of Carnegie Hall, New York. The number of concerts already booked gives promise of the busiest season that they have yet had.

**Subscription for a Musical Prodigy**

PHILADELPHIA, PA., May 6, 1909.

To the Editor of MUSICAL AMERICA:

Enclosed please find renewal of subscription for Master Robert Armbruster, aged eleven, a pupil of Mrs. Moulton Steinberg School of Music. I enjoy your paper and thank you for your notice of Robert at his different recitals. J. B. ARMBRUSTER.

In St. Petersburg a company has been formed with a capital of six million roubles to establish a new opera house with Alexis Davidoff as director.

on Wednesday night of last week. The singing was marked by excellent taste, and the tone of the chorus was rich and full. The club specially distinguished itself in the rendering of Ries's "Rhine Wine Song," "Serenade," Kellner; Mosenthal's "What Care I How Fair She Be?" and Kinkel's "Soldier's Farewell."

The soloists were Edith Chapman Gould, soprano; Franklin Riker, tenor, and Thomas Chalmers, baritone. The soprano's admirable singing of an old French song, "Les Amours de Jean," of Salter's "Come to the Garden," and of Bruno Huhn's "The Day Dream" was much enjoyed. The concert room was filled by a fashionable audience.

**Consider Well Before Encouraging  
Amateurs, Says Melba**

The parents and friends of any average amateur of music should weigh well their words before encouraging any such performer to enter into a professional life, either at home or abroad, according to Melba. She says further in this connection: "The satisfactory rendering of a solo at a family party or local concert is not sufficient indication of qualifications for a career where brains, courage, tact, industry, resolution and personal vigor are at least as essential to success as a beautiful voice or exceptional technic."

It was Rubinstein who said: "Once more, and a thousand times more, Bach, Beethoven and Schubert are the three highest pinnacles of music."

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## 'BACCHUS' MAKES ONLY A FAIR IMPRESSION

Opera Which Hammerstein Planned to Give Here, Has Its  
Premiere in Paris

PARIS, May 6.—Massenet's new opera, "Bacchus," with words by the late Cantulle Méndes, was presented at the Opera last night. The work is in four acts and seven scenes.

The story of "Bacchus" continues the legend of "Ariane." *Bacchus*, accompanied by *Ariane*, sets out on the conquest of India. Although victorious, *Ramavallo*, a Hindoo priest, implores the aid of the monkeys, who turn the scale against him.

*Bacchus's* charms have awakened the passions of *Queen Amabelli*, who decides on his death as a last remedy to tear him from her rival, *Ariane*. The latter saves her lover by taking his place on the funeral pyre. On her prayer to Hercules, Zeus strikes the *Queen* dead, while the apotheosis of *Bacchus* and *Ariane* announces the triumph of Greece.

The first act is entirely spoken, a decided departure.

The critics regard the opera as likely to please. It is not, however, held to be the equal of "Adriane" by some experts. According to their views, it does not show the same force or dramatic expression. There is, however, the same elegant, abundant genius for scenic music, especially in the fourth act.

It was well interpreted. In the title rôle Muratore was superb. Lucienne Bréval's *Adriane* was done with intelligence and artistic talent. Not so admirable was the *Queen Amabelli* of Lucy Arbell. The music apparently presented no great difficulties for the orchestra. The staging was commendable and the scenery effective. Great scope for Oriental color in the stage pictures and orchestration was given by the theme. A brilliant audience was present.

### Eames Among the Cowboys

OKLAHOMA CITY, OKLA., May 7.—Emma Eames, who sang in concert here this evening, will visit the famous "101 Ranch," accompanied by several society women of this city. The singer is anxious to see the real Western cowboy in his native haunts. A number of exhibitions have been arranged for her entertainment, including a roping contest and other typical scenes.

### F. J. Bryan Not Soloist of St. Patrick's Cathedral

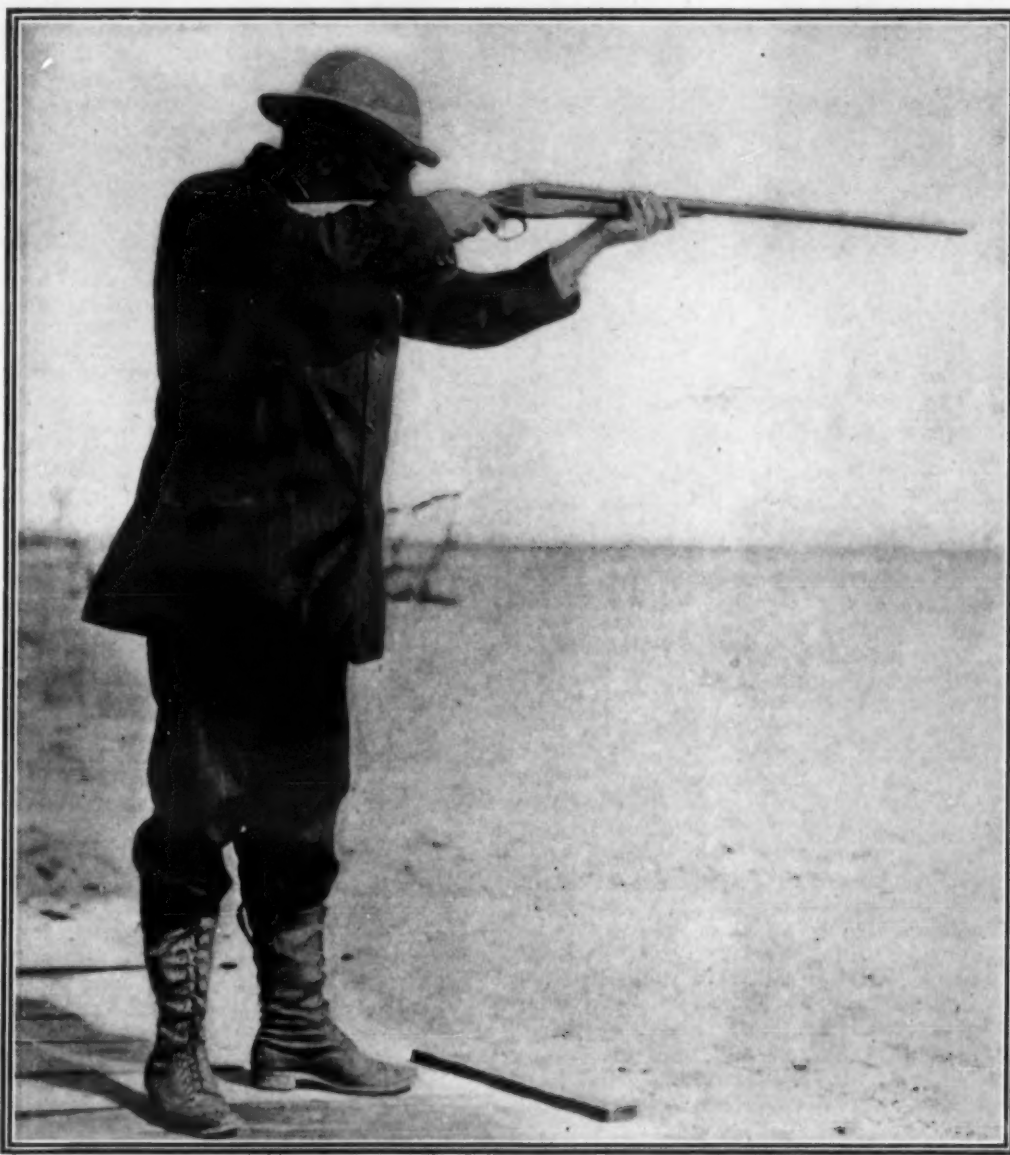
An error was made in stating that Frederick J. Bryan, whose obituary notice recently appeared in *MUSICAL AMERICA*, was the solo bass of St. Patrick's Cathedral Choir. Francis Motley is the occupant of that position.

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## SOUSA MAKING GUN RECORDS IN THE SOUTH



John Philip Sousa, the Popular Composer and Bandmaster, from a Photograph Taken in Pinehurst

John Philip Sousa, whose marches the country has long admired and who is known as the "March King," has been making gun records in the Sunny South that bid fair to eclipse his fame as a composer and band leader.

The man who made the Marine Band famous at Washington years ago takes a goodly part of his recreation on his big estate of seven hundred acres in North Carolina. His kennel of hounds is second to none in the South. Of late, however, he has been enjoying himself, the weather, the company and the shooting at Hot Springs, Va.

### Début of James Balsam

A large and friendly audience greeted the début of James Balsam, a young pianist, on Thursday evening of last week at the Waldorf-Astoria Hotel. The musician proved himself to be of vigor, and because of this tendency several of the Chopin numbers suffered. With the Liszt Hungarian Fantasia he was much more at home. In this he was assisted by a second piano, played by Edwin Stodola. Other collaborators were Vivian Holt, soprano, with a voice of youthful sweetness, and

At the shooting tournament there recently Sousa won a cup with a score of 138 out of a possible 150. He broke the first twenty-five straight and lost only two birds out of the first fifty.

Leaving Hot Springs a few days ago, he has been taking part in a three days' shoot at Union City, Tenn., after which he participated in the inter-State shoot at Nashville, Tenn., on Monday, Tuesday, Wednesday and Thursday of this week.

He is now at Hot Springs for a few days' sojourn, and will shortly start to cover the distance to Washington on horseback, a feat which he performed several times.

Louis Pallay, a violinist, who played Volpe's Mazurka in D Minor in a way that did him much credit.

### Likes the Paper Immensely

BOSTON BUREAU OF MUSIC,  
BOSTON, MASS., May 6, 1909.

To the Editor of *MUSICAL AMERICA*:

I desire to return thanks for the pleasant notice in last week's number of me and my new enterprise here. I expect to send you many subscribers, because I like your paper immensely.

ISABELLE STONE.

## 'ELEKTRA'S' CATTLE ARE TOO MUCH FOR DIVA

Schumann-Heink Returns After  
Winning Kaiser's Applause  
For American Songs

Her face and figure radiating evidence that the recent reports of illness are incorrect, Mme. Ernestine Schumann-Heink returned from Europe on the *Bluecher* on Thursday of last week.

"Never felt better in my life," she said, after embracing three of her sons, who were at the pier to extend their welcome. "The only sickness I suffered from while in Europe was homesickness. I wanted to get back to my children."

This suggested the question of Mme. Fremstadt's view on motherhood and an artistic career.

"Well, I think I am a living argument against that statement. I have been fairly successful in my art. The public seems to enjoy my work, and yet I am the mother of eight splendid children and grandmother of five."

"How do I like 'Elektra'?" I sang the part of *Clytemnestra* at one performance in Berlin, and that was sufficient for me. Mr. Strauss, who is a delightful man personally, gives up everything to the orchestration. The terrific noise of the orchestra drowns the voices on the stage. The opera runs for only about an hour and forty-five minutes, but *Elektra* is singing most of the time. It would kill a singer vocally to continue long in the rôle.

"Another thing: In the effort to give real color to the scene the stage is filled with cows and pigs. Anybody who can sing amid such barnyard surroundings must have no nerves left in her nose. I do not believe that the opera will be popular in this city, and will be surprised if it is sung more than four or five times."

"While in Berlin I sang for the Kaiser, the Kaiserin, and for the Queen and King of England at the Winter Palace. Almost all of my songs were American, and the Kaiser said he was delighted. He applauded each number, and said he had fallen in love with American tunes. The selections most admired were Ethelbert Nevin's 'The Rosary' and Chadwick's 'Danza.' He presented me with several pieces of jewelry."

The singer brought a canine member of the family, Captain Bob, a big German shepherd dog, which she picked up in Hamburg. She took it to her children in Singac, N. J.

William Rapp, her husband, accompanied her, and the two will spend several days with her family in New Jersey, then going to Chicago. In the early part of June she will sing before the Northwestern University at Evanston, Ill., and on June 20 and 21 will appear at the twenty-second national sängerfest of German and American singers at Madison Square Garden. Her regular concert season will open on September 30 at the Brooklyn Academy of Music.

A new Russian violin "sensation," Jascha Bron by name, is to be launched in London this month.

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## MORE CHANGES IN THE CHURCH CHOIRS

### Well-known Soloists Shifted in the Annual Engagement of Singers

In addition to the announcement of the changes in the choirs of local churches for the coming season made in the last issue of *MUSICAL AMERICA*, a number of others of importance have been reported.

From the office of Mrs. Charlotte Babcock, who conducts the well-known International Musical and Educational Exchange in Carnegie Hall, comes the following notice:

Litta Grimm, recently from successes in Germany, will assume the contralto position in the Second Church of Christ, Scientist. W. S. Clarke, from the West, will be organist at West Christ Church, Bloomfield, N. J. The soprano of the Hillside Presbyterian Church, Orange, N. J., will occupy the same position at St. John's P. E. Church, Yonkers.

Mrs. Maude Gaudreux, soprano, will leave the Central Presbyterian Church, Summit, N. J., to go to the Second Presbyterian Church, Elizabeth, N. J. Flossie Second Presbyterian Church, in the same Second Presbyterian Church, in the same city.

The North Congregation Church, New York City, will lose Hortense Ogden, who will sing at the Westminster Presbyterian Church, in Elizabeth. St. Andrew's Church, South Orange, N. J., will have Mrs. Jessie Marshall, soprano. R. A. Bartholomew, tenor, will be at the same church.

From Springfield, Mass., comes Forrest Lamont, who will sing tenor at the Clinton Avenue Congregation Church, Brooklyn. Dudley Buck, Jr., tenor, will be at Grace Church, Orange. George Reardon, baritone, comes from Springfield to the Congregational Church, Bound Brook, N. J.

Miss J. Bracker, contralto, will go to the First Baptist Church, Plainfield, N. J., from Newark, N. J. The Park Avenue M. E.

Church has signed Arthur Clerihew, bass, who is now at the Church of the Pilgrims. Constance Toussaint, the soprano, will be at the Presbyterian Church, Spuyten Duyvil, N. Y. At the same church the bass soloist will be Frederick A. Berryman, from Marion.

Karl Varckele, tenor, will be at the Methodist Episcopal Church, Summit. W. Douglas Mathews, basso, will be at the Chester Hill M. E. Church, Mt. Vernon, N. Y. The Ascension Memorial Church will have Edmund C. Dippel, basso. R. B. McElvery, basso, will sing at the Simpson M. E. Church, Brooklyn.

Manager Walter R. Anderson announces the following changes:

Master L. Smith, boy soprano, will be at St. Thomas's Church. Alfred D. Shaw, tenor, will sing at the Central Congregational, Brooklyn, and at the Newark synagogue. Gertrude Knowles, soprano, will be the soprano at the Bloomingdale Reformed Church.

A number of other important artists under Mr. Anderson's management have changed positions also. These have been previously noted in *MUSICAL AMERICA*.

From various sources comes the news of the movements of other vocalists.

Frank Ormsby, tenor, will sing at the First Presbyterian Church, Pittsburg, coming from the Marble Collegiate Church. A. C. Clough, tenor, will leave the Hanson Place M. E. Church, Brooklyn, for the Plymouth Church, Brooklyn.

The Holy Trinity Episcopal Church will have G. H. Konecke, from the Classon Avenue Presbyterian Church, Brooklyn. He supersedes Thomas Phillips, who goes to the Lafayette Avenue Presbyterian Church, Brooklyn.

W. L. Watson, tenor, is going to the Simpson M. E. Church, Brooklyn, from the First Presbyterian Church, Passaic, N. J. Anna L. Case, soprano, will sing at the Nostrand Avenue M. E. Church, Brooklyn, leaving the Methodist Church in Plainfield.

Annola Wright will leave the soprano position at the Hillside Presbyterian Church, Brooklyn Orange, to go to the St. John's Episcopal Church, Yonkers. Dorothy Pollock, contralto, will be at the West End Presbyterian Church, coming from the First Congregational Church, Montclair, N. J.

R. F. Dadmun, bass, goes from the

## THE EARNINGS OF ADELINA PATTI

There was none of the financial timidity of Jenny Lind about Adelina Patti. Not only was she a supreme vocalist, but, as Colonel Mapleson said, "her equal could never be found in the ability to extract from the manager the highest amount he could pay." Her first appearance was in London, under Mapleson, when she was to sing four nights "on approval," and, in case of success, to obtain \$240 a week. This contract, however, was not fulfilled, for, being financially embarrassed, she had borrowed \$250 from a rival manager, and the receipt proved practically a contract. In 1872 she obtained in London almost \$1,200 a night, since she insisted on having more than Christine Nilsson, who was receiving \$1,000. She sang twice a week. Ten years later she was getting \$5,000 a night.

Her famous contract to sing in America provided that the money be paid her at two o'clock on the day she sang, also a drawing-room and sleeping car to be especially

built for her with conservatory and fernery, etc. There was also to be deposited to her credit \$50,000 for payment of the last ten performances. Thus she received about twenty times what Mario and Grisi were paid.

Her private car cost \$60,000, and contained a silver bath and gold keys to the doors, and a \$2,000 piano. Her drawing capacity, in "Lucia," as an example, was sung to an average audience of \$14,000. "Traviata" drew more, since she sang more notes.

Poor music lovers would buy a club ticket and each take turn at hearing her for twenty minutes. If one overstayed his time he paid for the whole ticket.

A mathematician computed, by dividing number of notes sung by the sum paid, that in "Semiramide" Patti received 42½ cents for each note. This was just 71/10 cents a note more than Rossini received for writing the whole opera.

## HUSS PUPILS IN RECITAL

### Philharmonic Players Assist in Giving an Interesting Program

A concert was given by the pupils of Henry Holden Huss in Carnegie Chamber Music Hall on Wednesday evening, May 5, in aid of St. Christopher's Home for Little Children. The assisting artists were Mlle. Lisette Friederic, violinist; Eva May Campbell, soprano, and Babette Huss, contralto, and there was an orchestra from the Philharmonic Society.

The following program was given:

Part I.—Beethoven, Concerto in E. flat ("Emperor"), 1st Movement, Mr. Edwin Stodola and Orchestra; Grieg, Erotik, Miss Isabel Sloan; Chopin, Impromptu in C sharp minor, Miss Rosamond Niles; Beethoven, Concerto in G. Op. 58, 1st Movement, Miss Florence Crawford and Orchestra; Huss, "Home They Brought Her Warrior Dead," Miss Babette Huss; Chopin, Concerto in E minor, No. 1, Op. 11, Romanza, Mrs. E. Gonzalez Pierson and Orchestra; Chopin, Concerto in F minor, No. 11, Op. 21, 1st Movement, Miss Eleonore Payez and Orchestra. Part II.—Huss, Concerto in B, Op. 10, Romanza, Miss Marion Couden and Orchestra; Grieg, Concerto in A minor, Op. 16, 1st Movement, Miss Julia Andrews and Orchestra; Schumann, Nachtstück, Miss Alberta McCollough; Huss, Etude Melodique, Miss Esther Whitney; M. E. Bauer (a), Echo; Huss (b), "It Was a Lover and His Lass," and Jensen (c), Spring Night, Miss Eva May Campbell (pupil of Mrs. Henry Holden Huss); Bruch, Concerto in G minor, Adagio and Finale, Mlle. Lisette, Friederic and Orchestra.

The activities of Mr. Huss as a teacher frequently find expression in pupils' recitals of high quality. The present program is a notable evidence of progress in this work, and brought forward much talent of an exceptional nature. The program was an ambitious one, but not too much so to prove a legitimate medium for the exhibition of the powers of the participants.

### Simply Cannot Do Without It

PHILADELPHIA, PA., May 8, 1909.  
To the Editor of *MUSICAL AMERICA*:  
Herewith find check for renewal of subscription. Simply cannot do without it!  
FRANK E. HAMMER.

At a recent concert of the Music Society in Cracow Felix Nowowiejskie, whose compositions are attracting considerable attention of late, directed his second symphony and a scene from his oratorio "Quo Vadis." The public gave him a demonstratively cordial reception.

Washington Square M. E. Church to the Washington Heights Baptist Church. Organist F. M. Dudley also will perform there.

Don Carlos Buell will be the tenor at the Emmanuel Baptist Church, in Brooklyn. Miss Liotard, soprano, and Mrs. Gue, contralto, will be at the Plymouth Church, Brooklyn.

Gretchen Heideklange, soprano at the Plymouth Church, will go to the Reformed Church on Brooklyn Heights, where the other singers will be Donald Chalmers, Mrs. Magee and T. R. Sayre.

W. H. Hammond's quartet in the First Reformed Church of Brooklyn will have Mrs. Brackett, a Boston soprano, and Helen Waldo, contralto, who will succeed Cecelia Winters, who is to study in Europe. Mrs. Reba Cornett Emory has also gone to Europe from the Broadway Tabernacle.

For explanation it should be said that those notices where the city or State is not indicated are meant to imply New York City.

## OVATION FOR MISS SWICKARD

### Detroit Orchestra and Soloist Attract a Large Audience

DETROIT, May 10.—The audience which attended the concert of the Detroit Symphony Orchestra on Thursday, April 22, was unusually large and enthusiastic. This was due, in part, to the appearance of Josephine Swickard, who has a large following in this city. The orchestra, however, is drawing larger attendance at each concert, and its outlook is a hopeful one.

The orchestra was conducted by Hugh Kalsow, and a Haydn Symphony was played with exquisite freshness of feeling. The orchestra is at its best in string numbers, and was obliged to give an encore to Nevin's "Narcissus."

Miss Swickard was given a veritable ovation. The gain in power and breadth of tone since last season gives promise of great things. She has a voice of perfect clarity, sweetness and warmth, and an unusual degree of musical intelligence and understanding. Her rendition of the Page's song from the "Huguenots" was most effective.

Fritz Kreisler gave a concert in Rome recently, when he played the Beethoven and Mendelssohn violin concertos.

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## "MUSICAL AMERICA'S" CHICAGO OFFICE IN ITS NEW HOME

CHICAGO, May 10.—MUSICAL AMERICA, having fairly outgrown its quarters in the old Kimball Hall Building, has moved into its commodious new residence in the Chicago Musical College Building, located on Michigan avenue near Hubbard court. The advantage of location is at once apparent as the drift of artistic enterprises is distinctly southward in this most beautiful district of the city, along Michigan, its finest boulevard, overlooking the new Lake Front Park, and the blue waters of Lake Michigan beyond. The neighborhood in the immediate vicinity is being rapidly preempted by art stores and fine haberdashery establishments. A notable innovation is the Bissell-Cowan Piano Co.,

which occupies an entire building of its own, and several new piano firms are moving into the Fine Arts Building. The next-door neighbor on the corner will be the Blackstone Hotel, the new twenty-story caravansary,

designed to be the most beautiful and exclusive in the country. MUSICAL AMERICA occupies a beautiful suite on the fifth floor, the offices being finished in the latest and most substantial fashion, with sufficient art in the embellishment to show the character of the establishment.

The façade of this building is a striking example of Colonial architecture embellished with French ornamentation, the dark red pressed brick having all openings and ornamental projections faced with white glazed terra-cotta. The building is an ornamental landmark and graces the beautiful situation it commands. It covers an area of 80 x 172 feet on the most valuable property in Chicago and is devoted entirely to musical purposes. The entrance hall leading from Michigan boulevard is finished in colored marbles and mosaics, all the fittings being in solid bronze, the doors and wood trim of mahogany. The ceilings are gracefully domed and frescoed with classic subjects done in oil. The building is equipped with mail chutes, high-speed elevators, the latest heating and ventilating apparatus with thermostats and heat regulators.

On the lower floor is Ziegfeld Hall, one of the most perfect and petite auditoriums ever designed for music and the intimate drama. The proscenium arch is a beautiful decorative feature forty feet high and the stage has ample depth and height for scenic investiture, with adequate dressing rooms and other essentials such as perfect lighting and ventilation. The acoustics of the auditorium are said to be perfect. The decorative scheme is worked out in Rose Dubarry with panels on a grey background with grey hangings in the rear of the boxes and in the drapery drop curtain.

The Chicago Musical College will occupy four stories of the building. Since this great educational institution was founded in 1867 by Dr. F. Ziegfeld it has occupied four different buildings in Chicago, but not until Dr. Ziegfeld achieved the ambition of his life in securing this beautiful building, which represents an investment of nearly a million dollars, has he found a building commensurate with the college needs.

C. E. N.

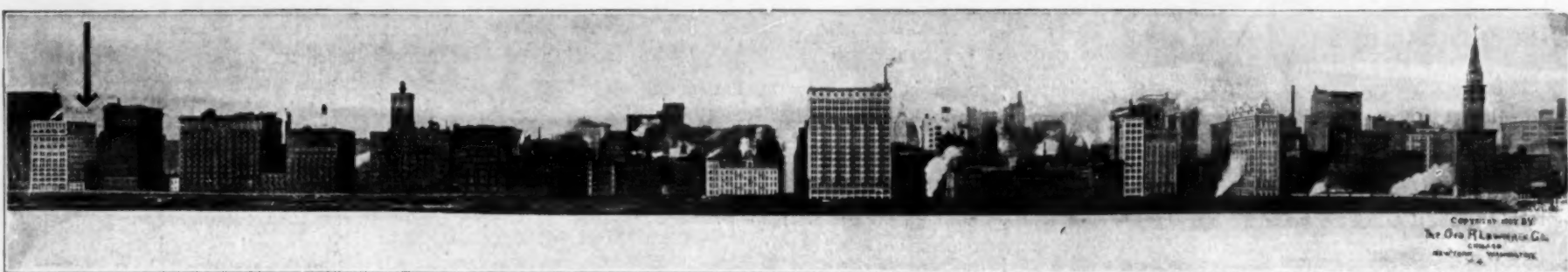
### Plays Five Beethoven Piano Concertos

Alfred Cortor played all five of Beethoven's piano concertos at his two recent concerts in Paris. At the first he gave the first two, in C Major, and B Flat Major, which are rarely heard outside of the classroom now, and the one in C Minor; and, at the second, the greater ones in G Major and E Flat.

Selma Nicklass-Kempner, formerly well known on the German opera stage, and

for the past fifteen years one of the principal teachers of singing at the Stern Conservatory, Berlin, celebrated her sixtieth birthday last month.

The Knights of the Black Swan, members of the Artists' Loft, an organization of musicians and professional men of Milwaukee, appeared for the first time in public last week, presenting an attractive program. Frederick Rowley and F. W. Carberry and other well-known musicians participated in the musical numbers.



Chicago Sky Line on the Lake Front. The Arrow Points to the New Chicago Musical College Building, in Which "Musical America's" Offices Are Located



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New York, Saturday, May 15, 1909

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

#### Madness and Prophecy

When we hear a voice crying in the wilderness we ask at once: Is it a madman or a prophet? A correspondent has written, asking what to read supplementing a musical education. Is the young man out of his wits? Does he not know that what is wanted in a musician is a reputation—not a character; a technic—not a mind? Let us educate this misguided young man. By means of technic and a little persuasion he can get some kind friends to write him some newspaper notices. By means of the notices he can get a reputation. By means of the reputation he can get engagements. By means of the technic, again, he can make good when he gets them. Thus the circle is complete; and what is more complete than a circle?

What can our correspondent want with reading? Does he not realize that the time spent in it means just so much time lost to the development of his technic and the furtherance of his musical career? Does he not perceive that the development of an intellect will unfit him for the company of musicians? It is the culture of hair and a thirst that he should devote himself to, and the means of publicity. The making of the successful musician nowadays is so simplified and systematized that one need not trouble his head about it.

Not only does the musician find an intellect unnecessary—it is apt to become a positive danger to him. When the musician thinks, he becomes dissatisfied with existing conditions. The craving for knowledge, once awakened, fastens itself on a man with all the force of the most vicious habits. The victim of such a craving is seized with a desire to become something more than a musician. He wishes to become an all-around man, a man of culture. This not only interferes seriously with his concentration upon the means of success as a musician, but makes him an object of aversion to his companions in the profession, who have other and more important things to talk about than the topics of the day. If he completely loses control of himself he may even wish to become a man and a citizen—to be a leader, an organizer—to strive for the musical advance-

ment of his community, or even of his country. By this time his troubles will have become so overwhelming, and his character and reputation as a musician so impaired, that his musical career is ruined.

If, however, our abnormal correspondent persists in his self-willed course, if he feels himself a prophet of a new musical epoch, we would ask him if he has yet finished with the Bible and Shakespeare. If so, he may safely begin on the biographies and correspondence of the great musicians, the histories of music by Sir Hubert Parry and Ambros, Wagner's prose works, the writings of Wagner's critics and enemies, Schumann's writings, the works of all the great poets (that he may come to require genuine poetry as a basis for song), the writings of the best modern critics (sic), Faust, Don Quixote, Peer Gynt, and MUSICAL AMERICA.

#### The Pop Problem

This is the blooming season of Boston's perennial "Pops." New York has its little laugh on Boston in a multitude of matters, but in this, Boston, as in culture, looks down on the great metropolis from chilly Alpine heights. The fact that Boston, provincial Boston, can successfully support a season of popular concerts, while metropolitan and cosmopolitan New York, dismally failing, looks enviously on, is certainly breakfast food for thought. Where shall we look for the cause of such an extraordinary circumstance?

Even the great Seidl in his day had his troubles with popular concerts. Kaltenborn was at first semi-successful, and later made a complete failure in this field. Hermann Klein's attempt has already been discussed in MUSICAL AMERICA. Is something radically wrong with New York, or has no hero arisen who can master the situation?

In the first place, no one has boldly come out and defined the "Pop" concert. Program is discussed; location, personality of conductor, everything except one all-important question. This question has never come sufficiently to the front in the consideration of New York "Pop" concerts. "Pops" come and "Pops" go, without this weighty matter, requiring consideration and correct settlement before all else, even being touched upon. This is the question of food and drink.

There is no doubt whatsoever that other matters enter as additional factors, but in comparison with these they are all secondary—every one of them. The term "Pop" concert does not suggest only popularity and music—it suggests comfort, geniality, companionship, free and easy enjoyment—all this moreover with the necessity of each member of the audience sitting in one spot for a couple of hours. How these imperative desiderata are to be obtained for an audience that must sit up more or less stiffly in theater seats is a mystery. At a serious concert or "show," where the attention is riveted throughout (if the affair is not to be a failure) it matters nothing at all. One forgets where he is. One of the secrets of the successful "Pop" concert is this: no pretence is to be made of holding the tense interest of the audience; in fact, relaxation of interest is to be actually invited. It may be put down as a fundamental proposition that if a man is to be made happy at what he is led to understand is distinctly a "Pop" concert, he must be able to eat when he wants to, drink when he wants to, talk when he wants to, smoke when he wants to, or stretch his legs under a table. If these things are not possible to him it is not a "Pop" concert. Staid Boston, winking the other eye, says every year, "Shall we drink beer?" And echo answers, "We shall drink beer." Ergo, Boston succeeds.

When even rigid and Puritan Boston recognizes this truth when it comes to "Pop" concerts, what can be expected in more liberal New York when it is ignored? It is as if the manager of the Boston "Pops" stood on the platform and said to his audience "Now enjoy yourselves as you

please. There is some good music up here if you want to listen to it," and he gives them the means of relaxation and refreshment.

Your successful "Pop" concert must be somewhat of a balance between a concert and a café—a compromise, as opera is a compromise between words and music. Nothing is more successful in New York than the café. People go in crowds to cafés where there is music, but they will not go to popular music where there is no café. Bring café music up to a sufficiently good standard, or give the popular music concert patrons a good café, and you have a real "Pop" concert.

But Kaltenborn tried this in New York and failed. And this brings us to another most important factor in the success of the Boston concerts. The Boston "Pops" are but an informal continuation of the Symphony concerts. They are given virtually by the same orchestra, under the same management, in the same hall, and for the same people. They are a sort of low jinks to the high jinks of the symphony concerts. They are the tail of the comet, which follows along naturally. The Winter and the symphony season relaxes. The concert patrons are not yet ready to leave town. They are well into the habit of going to Symphony Hall to hear music—and they simply do not break themselves of the habit. Socially, managerially, in point of location, musically in a way, these concerts are all of a piece with the symphony. The symphony and the "Pops" together, however technically separate, are, in the human course of things, one continuous event. Hence, the auspices of the Boston "Pops" are ideally perfect for success. The season's momentum carries them through with one sweep.

Such concerts as those undertaken by Kaltenborn are all right as far as their form goes, but they are detached; they must work up their own momentum, and the auspices are not forthcoming under which to do this with compelling power. If the season of the New York Symphony Society or the Philharmonic should taper off with a series of "Pop" concerts in Carnegie Hall the successful conditions of Boston would be in a considerable measure realized. But the fact that New York has not practically one population, like Boston, but a number of populations, complicates the problem. Independent "Pops," and "Pops" attached to a symphony season are two distinct propositions; but it is doubtful if either would succeed as "Pops" without the free and easy conditions of the café.

#### Musical Aeronautics

The sixth Biennial of the National Federation of Musical Clubs at Grand Rapids, Mich., comes on apace, with its announcement of the awards in the prize competition for American composers, and the performances of the winning works. The Wright brothers and their emulators are not the only persons making progress in aerial navigation. American composers are also making numerous flights. Every year the situation becomes livelier.

One of the competition judges in the orchestral class has spoken with an optimism heretofore foreign to the critical fraternity concerning the works submitted in that class. New scores of excellent quality are putting in an appearance. The judges in the class of piano compositions have spoken enthusiastically about a number of large works submitted in that class. The prizes are three in number—for an orchestral work, a piano composition and a song—the awards being \$1,000 for the first and \$500 each for the two others.

The Biennial will be held May 24-30 at Grand Rapids, Mich., the home of the National Federation's president, Mrs. Charles B. Kelsey. The prize competition was instituted through the carrying of a motion of Mrs. Jason Walker, of Memphis, Tenn., at the fifth Biennial held in that city two years ago. All musical eyes will be fixed on Grand Rapids at the end of the month. May the best man win.

#### PERSONALITIES



Jennie Osborn-Hannah

The announcement that Jennie Osborn-Hannah, an American singer, who has been winning favorable comment at the Leipsic Municipal Theater, has been engaged by the Metropolitan Opera House management for next season, has met with the general approval of her many friends in this country. Mrs. Hannah, whose husband is at present the American Consul at one of the smaller German cities, hails from Chicago, where she had the reputation of being one of that city's best church singers. Mr. Hannah sang in the same choir. Last season she made her debut at Covent Garden during the season of German opera, meeting with marked success.

**Didur**—To settle a controversy over the nationality of Adamo Didur, of the Metropolitan Opera forces, the New York *Evening Sun* says: "Mr. Didur is a Pole born in Russia, married in Mexico, singing in Italy and New York and having a Summer home in Austria, near Vienna."

**Rachmaninoff**—Sergei Rachmaninoff, the distinguished Russian composer, who will spend three months in America next season, is professor of the pianoforte at the Maryinsky Institute for Girls at Moscow, to which position he was appointed in 1903.

**Melba**—Nellie Melba will celebrate her forty-fourth birthday next Wednesday.

**Blech**—Leo Blech, who, as announced in MUSICAL AMERICA last week, will come to the Metropolitan next season as conductor in the event of Von Schuch's inability to accept the engagement, made his debut as a director in 1893 and as a pianist in 1880. He is thirty-eight years old, and has been identified with several of Germany's leading opera houses. He has composed much for the piano.

**Destinn**—Emmy Destinn's real name is Kittl. Her stage name was selected to honor her former Prague teacher, Loewe-Destinn.

**Goodson**—Arthur Nikisch once said to Katharine Goodson, the English pianist: "I have known many artists in my life, many soloists, but the true musician-artists I can count on the fingers of one hand, and to these names I now add yours, Miss Goodson."

**Constantino**—Florencio Constantino, who is noted as a fencer, while waiting for his cue in an opera during which he wears a sword, frequently amuses himself by challenging any one else who carries a blade to a test of skill. At such times he risks his prowess against anybody, from great baritone to supernumerary, and it rarely happens that anybody makes a point against him.

**Zenatello**—Giovanni Zenatello has the funny fad for mastering the words of slangy English songs of the George Cohan type, and it is highly amusing to those around to hear him, while waiting for the signal that will take him into some tragic situation, humming the Broadwayesque words of a Broadwayesque melody.

**Hallé**—The celebrated violinist, Lady Hallé, otherwise known as Wilma Norman Neruda, is one of Queen Alexander's favorites. She was appointed special violinist to England's music-loving Queen a few years ago.

**Culp**—Julia Culp, the celebrated Dutch soprano whom Germany has long since adopted, recently sang in Paris for the first time. She was scarcely known even by name when she arrived, but when she left she was an established favorite.



## MME. TETRAZZINI SPENDS HER AFTERNOONS AT THE PIANO, SINGING SIMPLE SONGS TO SAVE HER VOICE

**Famous Prima Donna Finds Her Relaxation in Instrumental Music—She Is Indifferent to Book and Reading But Enjoys Pictures and Statues—Fish at the Aquarium Delight Her**

There is a famous saying that genius is an infinite capacity for hard work, but this expression is frequently belied by the careers of people with highly gifted musical natures, to which consummate artistry comes with incredible ease and without any or little effort. In Luisa Tetrazzini, the famous coloratura soprano, who has helped keep the breath of life in some of the florid type of operas of the old Italian school by her dazzling coruscation of high tones, the world surely has one of them.

For a dozen years she has been singing on the operatic stage. Her first teacher, Cocherini, began her instruction when the pupil was fifteen years of age. At the end of six months he refused to further continue on the ground that she already possessed all his knowledge of singing.

During this time Tetrazzini principally studied phrasing and interpretation. This was all the regular musical instruction she ever received.

To-day the skill and finish so easily acquired are maintained with as little effort. Except when she is to sing at a matinée, she plays the piano in the afternoon and sings several songs, but never practices with her voice. The rehearsals, apparently, are all that is required in the way of vocal exercise.

The diva believes that if a girl is well developed with broad shoulders and deep chest, she should begin study at fifteen. If she be narrow-chested and delicate it would be best to wait until she is eighteen. If coloratura exercises tire or irritate her throat she should stop; otherwise her voice will be ruined.

Italy she names as the best place to study singing, believing the Italian method to be the best, as well as the aids in the form of climate which is good for the bronchial tubes, and the language which is adapted for good singing.

Tetrazzini's debut was made in the rôle of *Ines* in Meyerbeer's "L'Africaine," in the Teatro Verdi in Florence. At that time her salary was \$100 a month. After sing-



—Photo Copyright by E. F. Foley, New York.

### MME. TETRAZZINI'S FAVORITE RELAXATION

ing in other Italian cities she made tours in South America, Russia and Mexico. Later she sang in San Francisco. Just before coming to New York she had created a furore at Covent Garden, London.

*Lucia* is her favorite rôle, and the most florid parts are always preferable. Forty operas are included in her repertoire, the majority of which are of the old Italian school. She hardly enthuses over the works of the modern composers of her country. Of their operas she has said: "The voices always seem to me as though they were just going to begin, but never do."

Recognizing that her voice is most eminently fitted for the interpretation of Italian arias, she has purposely omitted the study of Wagner. She has declared her willingness to sing *Elsa* if Oscar Hammerstein wanted to give an Italian performance of "Lohengrin."

While in New York she leads a quiet life aside from her public appearances. Rising

late, she has her breakfast served in her apartments.

Not a reader, she is indifferent to books and peruses the papers but little. The arts, pictures and statues are, however, subjects for her love.

A chief pleasure is to visit the Aquarium at the Battery, the finny inhabitants of the southern seas affording much delight.

On the days when she is to sing in the evening the soprano lunches at one o'clock, eating nothing after until midnight. If she is to sing at a matinée she abstains from food from her morning coffee until after the performance. "It is only on an empty stomach that one can sing high notes," she says. On account of their irritating effects she never eats pepper or anything pickled.

The Hardman piano is Tetrazzini's favorite in studying new rôles and rehearsing old ones. Becoming acquainted with this instrument in London, she keeps one for use on both sides of the Atlantic.

## CHICAGO'S PAULIST CHOIR SINGS IN N. Y.

**Catholic Chorus Gives Première of Hartmann's "Seven Last Words of Christ"**

In behalf of charity as well as to enjoy the entertainment, a goodly sized audience attended the concert given on Wednesday evening of last week by the Paulist Chorister Society of Chicago. Rev. Dr. P. Hartmann von An der Lan-Hochbrunn's oratorio, "The Seven Last Words of Christ on the Cross," and Gounod's "Gallia" were the offerings.

For the occasion the hall bore an unusual appearance. Instead of men in evening apparel and women in white dresses such as are usually seen in choral concerts, there were boys and men in surplices, obedient to the bâton of a Paulist priest in the black robe of his order.

Dr. Hartmann's work was of special interest because of it being the première performance in this city. The music is modern in character and evinces considerable dramatic spirit. There are several melodious episodes in the work to commend it. Its greatness or depth of appeal is hardly of superlative order.

Gounod's work, sometimes known as "Lament," which was composed following the calamities and sorrows which were the portion of France during the conflict with Prussia and the subsequent tragedies of the Commune, was the latter part of the concert. The soprano rôles were sung very admirably by Master Ralph Sommers, who was the recipient of many floral demonstrations of appreciation and regard. Master Harold Dee, soprano; Holmes Cowper, tenor, and William Beard, bass, were the other soloists of the evening. Victor Herbert's orchestra performed ably.

The sonority of the choristers lacked somewhat in fullness, and there also was desirable greater richness and volume. In pianissimo passages they were more successful.

Between the first and second works an interesting and impressive address was made by the Rev. P. J. O'Callaghan.

In giving these works in the various Eastern cities, done with the approbation of Cardinal Gibbons and other dignitaries of the Church, their conductor, the Rev. William J. Finn, has endeavored to fulfil the papal idea of the proper kind of church music. The Pope's familiar opinion is that in many of the cities abroad, and even in America, operatic music has become too prominent in Catholic church music, and that the solemnity and dignity of sacerdotal services are marred by the element of entertainment. It is held by the papal encyclical that since music is not essential to Catholic worship it should be in harmony with the service and promote its purpose.

The audience, including Archbishop Farley, Archbishop Riordan, of San Francisco, and other clergymen, was most attentive and obviously interested. The proceeds will go to the benefit of the Dominican Sisters of the Poor.

**A. Source of Pleasure the Whole Year**  
BERLIN, April 26, 1909.

To the Editor of MUSICAL AMERICA:  
Enclosed find renewal of my subscription to your paper, which has been a source of pleasure to me the whole year. Best wishes for continued success.

RENA VIVIANNE.

Charles W. Clark, the American baritone, sang the Prologue to "I Pagliacci" at the last Chappell Ballad Concert of the season in London.

### Tali E. Morgan for Richmond Festival

RICHMOND, VA., May 10.—Tali Esen Morgan, of New York, has been engaged to conduct the May Festival to be held here under the management of W. L. Radcliffe June 3 to June 6. At a largely attended meeting of the Wednesday Club, the choral body of the festival, Mr. Morgan was unanimously chosen as conductor. On account of the limited time for preparation, the "Rose Maiden" will be the only complete work given, though the chorus will appear at the other concerts in single numbers. Among the artists will be Mme. Jomelli, Florence Hinkle, Adah Campbell Hussey, Edward Strong, Dr. Ion Jackson, Cecil James and Frederick Martin. The Pittsburg Festival Orchestra, composed of thirty-five of Mr. Paur's best men, has been engaged for this occasion. Overtures have been made to Mr. Morgan to conduct several of the leading musical festivals of the South next Winter.

Maurice Maeterlinck, who sought to restrain the Paris Opéra from producing "Monna Vanna" without his consent and, failing in this, brought suit for damages

against Henri Février, the composer, and Heugel, the publisher, has finally lost his case, which has dragged along through the entire season. The Court's first decision, that the publisher had the right to dispose of the opera as he wished, remains unaffected by the subsequent investigation.

In its repertoire for this country the Dresden Philharmonic Orchestra has Schulz-Beuthen's "Die Toteninsel." The same composer's third symphony, "Maestosa," made a profound impression recently in Dresden, when it was played by the Royal Opera House Orchestra. In Bonn a Schulz-Beuthen Verein has been organized to bring his works more generally before the public.

Massenet's "Cherubim" has just been produced in Cologne. This work was first given at the Opéra Comique, Paris, five years ago, with Mary Garden in the name part.

A young pianist named Helene Lewyn, who made her début in Berlin this season, has been invited by the King of Spain to be his pianist at San Sebastian this Summer.

### American Apathy for the Native Born

The American apathy toward the native-born musician whose gifts have not been sponsored by the European public reveals a condition which has a parallel at least in all English-speaking communities. Reports Melba in a recent article: "In the days to come, when music is an inspiration and recreation of the people, we will have an older pedigree in America. The music-loving American public will probably be more ready to abide by their own verdict in the creation of their favorites. The higher the standard of the American music institutions, and the greater the efficiency of the professors engaged therein, the sooner will the element of unreason be minimized in the American preference for music artists of foreign reputations."

At a recent sale of autographs in London a letter written by Beethoven to a person named Rollin was sold for \$51, while one from Wagner to Winckler brought \$53.

Rose MacGrew, the American member of the Breslau Opera forces, sang *Perdita* in the recent first performance there of Karl Goldmark's "Winter's Tale."

# ERNEST GOERLITZ

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## OPERA'S DECLINE IN ITALY!

**Emil Bridges Declares the Lyric Theaters Are Entirely Under the Control of Groundlings—"Bel Canto" a Thing of the Past—Prima Donnas (?) Pay \$300 and More to Get a Hearing**

MILAN, April 17, 1909.

To the Editor of MUSICAL AMERICA:

The opera season of 1908 and 1909, owing to a curious dearth of good singers, has been most disastrous throughout Italy; theater after theater has been closed after playing to half empty houses that did not begin to pay running expenses, and even the theaters included in the ring, or trust, have suffered.

I do not know what the poor impresarios would have done were it not for the vaulting ambition of aspirants for operatic fame, who were willing to pay large sums for the privilege of trying their fortune on the stage. One prima donna paid as high as 1,500 francs (\$300) for such an opportunity; being sick on the opening night, the performance was postponed, she paying 400 francs (\$80) additional, and after all she was permitted to sing only twice, another soprano being engaged at a small salary to take her place, while the impresario pocketed the difference.

The strife between the two leading musical parties still continues, and while one side lays all the blame of the miserable performances on the fact that certain operas are not permitted to be produced unless certain singers are engaged, the other side declares the right to give them is denied because they have been so badly produced. "Who shall decide when doctors disagree, and wisest casuists err like you and me?"

I saw a few days ago a letter from a distinguished teacher in England—an Italian—in which he spoke of the decadence of Italy in regard to music. Every time he returned to his native country on a visit he found opera at a lower ebb, and at present he declared the theaters were entirely under the control of the groundlings whose

only idea of music was two or three high notes and a continual roar and bellow; that the old Italian style, the *bel canto*, was, alas! a thing of the past. That Italy no longer holds the position of a critic of yore is proved by the fact that Constantino and Nordica, both of whom she would not hear, have made such great successes in America, while a prima donna who made two bad failures in Milan has just been engaged for the season at Covent Garden.

The question of selecting a teacher here in Italy is most difficult. When one realizes that in Milan alone they number more than a thousand, with an equal number of accompanists, most of whom are ready to join their ranks if any chance presents itself, one is impressed with the importance of a right choice. The price that teachers demand ranges from 5 to 25 francs, according to their reputation or assurance. Some of these have been singers themselves, some have only been accompanists to good artists who have "passed" operas with them.

When one realizes that a genius may not be able to teach; that every singer has his own peculiarities; that no two pupils should be taught or handled in the same manner, one is impressed with the importance of choosing rightly the teacher who can make or mar the voice forever.

Every pension mistress, every chance acquaintance has the only master to recommend. I know one singer who has tried seventeen different masters in a year and a half, and is still searching, like Diogenes, for an honest man. The only safe way seems to be to ascertain what pupils the master has really had, and to whom he can point as samples of the result of his teaching. If their production of voice and their style is satisfactory; if they admit they owe whatever is good in their singing to his teaching, then one may be pretty confident if his advice is followed; if one is willing to sacrifice everything in order to keep body and mind in a healthy condition, then I repeat one may be sure of success at last, if—a big if—he have a *good voice*, *good ear*, and that indescribable thing—the artistic temperament.

At last, after one postponement after another, "Elektra" has been produced at

the Scala. The first night the house was crowded, at prices ranging from \$5 to \$20. The Hebrews, who form a large proportion of the flourishing business class here, turned out in full force to support their fellow-countryman. While the applause was frequent and at times enthusiastic, there was an undercurrent of hisses, quickly overpowered. At the second representation, at the ordinary prices, the house was not half filled and the audience expressed its dissatisfaction with the composition very plainly. Part of the Milan press find an astonishing lack of inspiration and originality in "Elektra," and that the work seems to have been intended to show off the thunders of the Vaterland. In short, the success was no greater here than in Berlin and Dresden, and critics seem to think its failure will react on "Salomé."

EMIL BRIDGES.

### Regina Vicarino Settles the Discussion as to Her Vocal Instruction

PENSION BONINI, MILAN, May 1, 1909.

To the Editor of MUSICAL AMERICA:

From letters I have seen both in your excellent periodical and in another musical sheet I find there has been some misunderstanding in regard to my vocal training. Though it cannot be of interest to the world in general, still it is best to have a definite statement in everything, therefore I shall give the simplest facts and nothing more. In June, 1904, I went to Arthur Lawrason, who, after having heard me, gave anything but a complimentary criticism of my voice, and on November 7, 1904, I began lessons with him, which continued without interruption for three seasons, always for voice culture. My last lessons were a few days before sailing for Europe, which occurred in April, 1907. During this period I decided to begin the study of opera and Italian diction, for which purpose, seeing her advertisement, I went to Mrs. Valeri, who agreed to teach me what I wanted. My first lesson was on February 23, 1906. I then did, as do so many artists, work with both teachers, each for his or her specialty.

As for the affidavits of Sig. Bonci, that Mrs. Valeri claims to have, I sang for that gentleman about January, 1907, and again in April of the same year, and if he found that I had made wonderful improvement, why, so much the better.

Since in Italy I have worked very hard and constantly, incidentally having sung in seven different theaters, with many masters, and it is a little hard to know just how much I owe to each. But I can truthfully say that the groundwork and technical

training was all done in New York under the capable supervision of Mr. Lawrason, who already has so many splendid students before the public, both in America and in Europe. Believe me,

Sincerely yours, REGINA VICARINO.

### The Musin Method

NEW YORK, May 8, 1909.

To the Editor of MUSICAL AMERICA:

I was glad to see your article on the recent recital of M. Ovide Musin's pupils, in which you described his system of teaching. I notice that another musical paper gives all the credit to Leonard for this system. This is unjust. The pupils of Leonard who are in this city, and elsewhere, must admit that Leonard never taught that way in Paris. He never had his pupils play any exercises but the scales in class, and he pursued that system only when professor at Liège and Brussels.

Ovide Musin enlarged this idea of Leonard to include all the other technical studies, which he selected and compiled in his "Daily Exercises" (published by Breitkopf & Härtel). Several violin teachers who are now in New York, and who studied in Paris with Leonard, will support my statement that Leonard never imagined such a system of work, and that the credit for it is, therefore, entirely due to Ovide Musin.

To repeat, the particular credit due Musin is that he selected and associated together in a small volume the best and most essential exercises and scales from the greatest violin teachers in a manner to concentrate the work and bring about quick results.

Very truly yours,

A SUBSCRIBER.

Chaliapine, the Russian basso, has been repeating former successes in Boito's "Mefistofele," at Monte Carlo.

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## CUNNINGHAM WITH THE BROOKLYN CHAMINADE

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For the benefit of St. Giles Home and Hospital for Crippled Children, "The Chaminade" (Ladies' Glee Club), Emma Richardson-Küster, director, assisted by Claude Cunningham, baritone; R. Huntington Woodman, organist, and Marguerite Liotard, Grace Elizabeth Clarke, Mrs. Harold A. Davidson, sopranos; Laura A. Consaul, contralto, members of "The Chaminade," gave a concert at the Academy of Music, Brooklyn, Monday evening, May 3. The ladies' chorus again proved its right to be ranked with the best organizations devoted to the same objects. The program, similar in scope to that of the concert of the week previous, was rendered with a rare degree of perfection of tonal balance, careful nuances, accuracy and correct intonation. The solo features were the numbers of Elizabeth Grace Clarke and Claude Cunningham. Mrs. Clarke has a beautiful soprano voice, clear in its upper register and rich in its lower tones with which her selections—"The Year's at the Spring" and Schubert's "Impatience"—were in accord. Mr. Cunningham is a splendid baritone. His dramatic singing of the "Prolog," from "I Pagliacci," earned a merited recall, and at the same time he was equally satisfying in a group of Beethoven Scotch melodies. The accompanists were Amelia Gray Clarke, Charles A. Baker and William Armour Thayer.

### These German Singers Must Have Their Beer

MILWAUKEE, May 10.—Announcement has been made by Milwaukee officers of the Northwestern Sängerbund that the 1909 sängerfest of the league will be held at Omaha after all. Assurances have been given by the citizens of the Nebraska city that the early closing law of the State will not affect the visitors at the big convention, and that the singers will be allowed to quench their thirst after strenuous nights of song. Officers of the league had announced that without the privilege of holding the "sängerkommers," social gatherings to which the fit drink of German singers is essential, it would be impossible to hold a successful sängerfest at Omaha.

M. N. S.

### Miss Cottlow to Sail June 1

Augusta Cottlow, the pianist, was scheduled to appear in recital on Friday before the Quadrangle Club at the Chicago University. Accompanied by her mother, Selma O. Cottlow, she will remain in the West until the latter part of May and will sail for Europe on June 1 on the Ryndam.



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## A SINGER MUST FEEL THE MUSIC NATURALLY, IN ORDER TO SING IT PROPERLY, SAYS MME. ANNA ZIEGLER



Mme. Ziegler in Her Studio, Photographed During a Lesson in Singing

Seated on a piano stool, while I dwelt in a listening attitude upon the heights of a large packing case covered with burlap, rags and sofa pillows, Mme. Anna E. Ziegler, busily occupied with details of moving her studio from Forty-ninth street to the Metropolitan Opera House building, talked about her work—the teaching of singing.

"Here, in a nutshell," said she, "is the watchword of the cause in which I am enlisted. A singer must feel the music naturally to sing it properly. Hence emotion in singing is necessary and indispensable—but subconsciously. Unless a singer is capable of emotion he is not a true artist. I do not mean that one must be overemotional, but emotional by nature and able to keep that emotion under control.

"In its natural state singing is always the expression of the soul. The trouble is people do not sing naturally. Many teachers contend that natural singing is not good, certain not in its raw state. The bird sings when it is happy, so does the child. In this stage singing needs no knowledge—the voice responds to the natural emotion. Singing is governed by the laws of self-expression. The true art does not cause difficulties in singing.

"The true artist is a mature artist—mature technically, mentally and physically. To be mature technically the singer's breath must be under perfect control, the tones throughout the range must feel as if they all started from the same place, in the same manner, in order that the voice may not undergo any change in the actual production of sounds (nature will attend to

the register); thus is obtained *legato* and the only possibility of true expression. Then the result is that the singer can make the meaning of the song his own. I teach my pupils to judge for themselves what is good or bad. I open their eyes to realities, and thus with their eyes opened to their own faults their work outside of their lessons more than supplements my work and materially aids their vocal training."

Mme. Ziegler is one of the few teachers who has rigidly studied vocal teaching from the pedagogical side in Europe and America, and, in her own words, has "studied every important method of voice instruction." For ten years she was the director of the Berlin Conservatory in New York. This Summer she will receive a limited number of pupils at her Summer home, at Brookfield, in the Berkshire district of Connecticut.

Mme. Ziegler has also achieved reputation as a writer on singing and related subjects.

### Why "Musical America" Is Growing

DUBUQUE, IA., May 10, 1909.  
To the Editor of MUSICAL AMERICA:  
Enclosed find subscription for a year. Have shown copies of your paper to musical people here and in nearby towns. You will hear from them. Best wishes and a longing for your paper!

OSCAR W. SCHAEFER,  
Leader Grand Opera House.

## CLARA CLEMENS MAKES HER BROOKLYN DEBUT

Contralto Greeted by an Appreciative  
Audience at the Academy of  
Music

Clara Clemens, contralto and daughter of "Mark Twain," in joint recital with Marie Nichols, violinist, made her Brooklyn debut under Institute auspices, at the Academy, Thursday evening, May 6. In spite of three other first-class musical attractions in Brooklyn, the house was large. It was also enthusiastic. Miss Nichols opened the program with the first movement of Grieg's G Major Sonata, which she played with grace and elegance. Miss Clemens then sang a group of *Lieder*, followed by Miss Nichols with several selections. Miss Clemens then contributed four little English or Scotch songs—old-time and of the present—too few, in fact. She was best just here, her musicianly taste, graceful style, modest stage presence, harmonizing beautifully with the spirit of "Flow Gently, Sweet Afton" and gems of that ilk. Her enunciation of Burns's dialect was clear, breathing of the soft air and romance of the "Highlands." Miss Nichols gave two more performances of difficult compositions, and after Miss Clemens had sung "Mon Cœur S'Ouvre à La Voix" the concert closed with Hildach's "Der Spielman" and Vannuncini's "La Visione," sung by Miss Clemens, with violin obbligato. Miss Clemens's voice is a deep and rich contralto of sympathetic quality and rare beauty. Charles E. Wark's accompaniments were most satisfying, and added greatly to the enjoyment of the occasion, which brought to a close one of the Institute's busiest and most brilliant musical seasons.

### Peabody Student-Composers Perform

BALTIMORE, May 10.—An interesting exhibition concert by advanced students of the Peabody Conservatory was given Friday evening. The program consisted entirely of works by members of the classes in composition. The composers represented were Carlotta Heller, Edith Cole, Helen Harden, Marguerite W. Maas, Violet Evans, W. E. Waring, Jr., Anne A. Hull, Marie Hansen, Austin Conradi, Henrietta Straus, Louis H. Fisher, Mary S. Schwenck and Margaret C. Walton. Miss Heller and Miss Maas played their own compositions. The other participants were Harry Sokolove, violin; Lawrence Goodman, piano; C. Bertram Peacock and Harry P. Veazie, baritones; Elizabeth Gutman, soprano, and Bart Wirtz, cello, and Howard Brockway, piano, both of the Peabody faculty. All of the participants were enthusiastically recalled.

W. J. R.

### Leo Tecktonius Guest of Honor

Leo Tecktonius was the guest of honor of The Hungary Club at its one hundred and forty-third dinner last Saturday night at the Hotel Flanders. Mary Cawein, Minna Meyer, Hugh Allen and Mr. Tecktonius assisted in the entertainment, the latter rendering with his usual artistic finish Norwegian and Egyptian selections and some of MacDowell's best-known compositions.

Paris statistics show that in 1908 the Colonne Concerts realized \$52,200, the Concerts Lamoureux \$39,600 and the Concerts du Conservatoire \$33,400.



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Down at riardensburg, Ky., the "Twilight Band" elected officers as follows:  
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Carl Pyles, secretary.  
Otto Pyles, assistant secretary.  
Morris Pyles, treasurer.  
Si Pyles, librarian.  
W. Alexander, assistant librarian.  
Looks as if the Pyles boys had gone to that election with shotguns.—*Holton's Harmony Hints.*

A Chicago packing firm has offered a prize of several hundred dollars for a song-poem setting forth the virtues of their brand of leaf lard. If well rendered, this should probably prove a success.—*Exchange.*

Mr. Simple—I see that this here piano playin' Paderewski has got the rheumatism in his hand so he can't play.

Mrs. Simple—Then why don't he use one of these mechanical pianos?—*Cleveland Plain Dealer.*

"I'm sure my daughter is going to make a great singer some day."

"Is that so?"

"Yes, she's always quarreling with her mother, who tells me it is absolutely impossible to manage her."—*Detroit Free Press.*

"More than five thousand elephants a year go to make our piano keys," remarked

the student boarder, who had been reading the scientific notes in a patent medicine almanac.

"My word!" exclaimed the landlady. "Ain't it wonderful what some animals can be trained to do? Ain't it now?"

"It ees, however," said Caruso, as he concluded his story, at a recent dinner in the Knickerbocker Hotel, "simply a matter of hearsaid."

"You mean 'hearsay,' of course," said one of his New York friends.

"Ah! But zis was told me some time ago!"

Director (in a thundering voice)—Why on earth don't you come in when I tell you to?

First Bass (meekly)—How can a fellow get in if he can't find his key?—*Yale Record.*

Admission to an organ recital given in a suburb of New York recently was free, but the program did not seem to attract much of an audience. Moreover, in addition to being small, the audience was apathetic and the organist was unhappy. Presently a seedy-looking gentleman entered the church, and within five minutes was clapping vigorously. His enthusiasm speedily grew loud and frequent. The recital, in short, after so poor a beginning, passed off splendidly. With feelings of deep gratitude the organist accosted his seedy listener as he was leaving.

"I was delighted to see that you appreciated my playing," he exclaimed, warmly.

"Appreciate nothin'!" was the ungracious reply. "I seed the recital was free, and it was bloomin' cold outside; so I 'opped in out of it. I was only clapping to warm myself."

"Going up to hear that lecture on appendicitis to-day?"

"Naw. I'm tired of these organ recitals."—*Cornell Widow.*

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With an enrollment of 600 students, the Drake Conservatory of Music in Des Moines, Ia., has made great progress during the past few years, attracting pupils from all points of the West. The faculty consists of twenty efficient instructors, and an announcement of especial interest to Chicago musicians is the appointment of Holmes Cowper, of that city as dean of the faculty. Mr. Cowper begins his duties in September.

### MABEL BESTHOFF'S RECITAL

Student of American Institute a Pianist of Mature Attainments

An overflow audience, part of whom listened from the halls and outside stairs, attended to a charming recital by young artist pupils of the American Institute of Applied Music, on West Fifty-ninth street, on Friday afternoon of last week.

Mabel Besthoff, a little student of Miss Ditto, was the recital-giver, and she speedily proved that her comprehension of piano music is of marked maturity. The first number was Beethoven's Sonatina, op. 49, No. 1, the two movements of which were played brilliantly. Reinhold's Suite, op. 45, followed. The juvenile pianist again displayed excellent interpretative powers, treating the gavotte, minuet and bacchanal movements with taste and color.

The assisting artist, Beatrice Mahony, a pupil of McCall Lanham, then made her bow. For an amateur her stage presence and appearance was commendable, and the

favorable impression of the audience was confirmed by her exquisite rendering of Haydn's "My Mother Bids Me Bind My Hair," and an ariette by Pergolesi.

The remainder of the program was up to the standard of the first numbers.

Ernst von Dohnanyi, the pianist of Hungarian birth and temperament and classic style, now a resident of Berlin, has been playing in his home city of Budapest.

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## BOSTON "POP" SEASON NOW IN FULL SWING

### Gustave Strube Directs Annual Spring Concerts of Sym- phony Orchestra

Boston, May 10.—The twenty-fourth season of the "Pop" concerts of the Boston Symphony Orchestra opened last Monday evening before a large gathering of society and music-loving people. Every table on the floor was taken and the balconies were well filled. Gustav Strube conducted.

The program included Schubert's "Marche Militaire," Lully's "Menuet," Strauss's Waltz, "Burgerweisen"; Strube's "A Fairy Tale," for string orchestra and harp; Sinigaglia's Overture, "Le Baruffe Chiozzotte"; Herbert's Selection, "Little Nemo," and Fall's "Dollar-Waltz," all of which were played last night for the first time at these concerts. The other numbers which have previously been heard at the "Pops" were Goldmark's Overture, "Sakuntala"; selection from Leoncavallo's "I Pagliacci," MacDowell's "Indian Dance," from Suite No. 2; Auber's Overture, "The Bronze Horse," and Lehar's March, "Nechledil."

There was much enthusiastic applause, especially after Mr. Strube's "Fairy Tale," and it was evident that the program fulfilled its design of giving music of lighter character than is given at the regular symphony concerts and of a kind especially to please those who come to sip a glass of wine and pass an evening of relaxation. There will be special nights, as usual, during the present season, which will be of nine weeks. The season will be divided into three periods, Mr. Strube conducting the first period. Mr. Kautzenbach, who conducted at the "Pop" concerts for the first time last season, will take the second period and A. Maquarre, one of the flutists in the orchestra, will close the season. D. L. L.

### The Aborn Opera Company's Activities

The Aborn Grand Opera Company's fourth week at the Grand Opera House, in Brooklyn, was divided between productions of "Rigoletto" and "Faust." "Carmen" and "La Traviata" were the bills for the following eight performances, and the season will close with "The Tales of Hoffmann," "Mauritana," "Lucia" and "The Bohemian Girl." May 31 the Aborns will inaugurate a series of light operas, opening with "Robin Hood," with Eugene Cowles, Helen Bertram, George Frothingham, Frank Rushworth, Josephine Bartlett and Sabery D'Orsell, of the erstwhile "Bostonsians," in the cast.

By means of an interchange system the Aborn company is able to present operas in the towns surrounding New York. Thus, Newark has been provided with three matinees a week. There is also an Aborn company which is sent on the road, and on April 10 will begin a season of five weeks at the Detroit Opera House.

The use to the community of such companies as the Aborn, which attempt to present the masterpieces of grand opera, is really of an educational nature, and with that in mind their productions should be judged.

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## Paul Dufault and Berthe Roy to Make a Concert Tour of Canada



PAUL DUFAULT, TENOR

Paul Dufault, the tenor, and Berthe Roy, the pianist, who gave a joint recital in Mendelssohn Hall, recently, with much success, will be heard throughout Canada this Summer, when the former makes his annual tour of the Dominion.

Mr. Dufault declares that this has been his most successful season since he has been in the profession and a long list of eulogistic press notices, the results of recent appearances, justifies his claim. Feeling that his talents best adapt him to this line of work, Mr. Dufault has confined himself chiefly this year to concerts and recitals, although his services have been largely in demand among social clubs and for private musicales.

Mr. Dufault has renewed his contract as tenor soloist of the Pilgrims' Church in Brooklyn, this being his twelfth year in the same edifice.

An indication of his ambitious plans for



BERTHE ROY, PIANIST

the future is found in the tenor's announcement that within a year he purposes making a protracted sojourn in Europe to undertake special studies in his art, but this tour will not interfere with his plans for America next season.

During the current year Mr. Dufault's principal engagements have been recitals in Montreal, Quebec, Three Rivers, Detroit, Kingston, N. Y., Manchester, N. H., with Mme. Maconda, Springfield, and Holyoke, Mass., and at the Mount Royal Club in Montreal. Annual recitals were given also in New York, Orange, Elizabeth, New Brunswick, New Rochelle, Yonkers, Mt. Vernon, Paterson, Jersey City, Montclair, Newark and other cities hereabouts.

In Miss Roy, Mr. Dufault has a most artistic side-partner. Her tour here with Kubelik several years ago established her in popular favor and proved her to be a pianist of notable attainments.

Camille Erlanger, the composer of "Aphrodite," directed an orchestral concert of his own works at Monte Carlo a few days ago, the program containing, besides excerpts from "Aphrodite," "Le juif polonais" and "Kermaria," an effective "Sérénade carnavalesque" and a "Chasse fantastique" from "Saint-Julien-l'Hospitalier," a lyric drama still in manuscript.

"Know your limitations. The teacher cannot be the virtuoso, and the virtuoso is generally useless as a teacher."—*The Etude*.

## KNEISEL QUARTET'S SEASON BIG SUCCESS

### Series of Concerts Given in Four- teen Cities—Planning for Coming Events

Under the auspices of the Brooklyn Institute the last concert of the Kneisel Quartet was given on Wednesday evening, May 5, in Flushing.

The present series, has been an especially successful one for the quartet, and in addition to numerous single engagements, series of three, four and five concerts have been given in no less than fourteen principal cities.

The music room of Fenway Court, Mrs. Gardner's palace, in which the quartet gave the concerts of the Boston series for the first time this year, proved an ideal setting for chamber music, but as it holds only a limited number many patrons of the quartet were unable to secure seats.

Two series of concerts in Boston have therefore been arranged for the season of 1909-10—one series of four evening concerts at Chickering Hall and a series of three matinees at Fenway Hall, with a limited subscription.

In view of the favorable reception of the two matinees given by the quartet in New York this Winter, it is probable that they will be repeated next season. Mr. Kneisel plans to make the programs of the matinees cover a little wider field than those of the evening concerts, and include sextets, octets, etc., which are rarely heard.

### Huneker's Opinion of Kreisler

James Huneker, in the current number of *Everybody's Magazine*, in an article on "Heroes and Heroines of the Violin," refers to Kreisler, who is coming to America again next season, as a "master among masters."

London is having a short season of popular-price Italian opera at the Coronet Theatre running concurrently with the Covent Garden season. Under these auspices Leoncavallo's "Zaza" was given its first hearing in England last week, following close on its failure at the People's Opera, Vienna.

Strauss's "Elektra" has had its first Italian performances at La Scala, Milan, with Krusieniska in the title part and Eleanora de Cisneros, the Brooklyn mezzo-soprano, as *Clytemnestra*. On account of the exactions the music makes on the singers the number of performances has been limited to four.



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The latest freak singer in England is a girl tenor, Ruby Helden, by name. She sang Beethoven's "Adelaide" and Handel's "Sound an Alarm" at a recent concert in Queen's Hall, London.

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## POPE'S CHOIRMASTER WILL CONDUCT HERE

**Don Perosi, Famous Priest-Composer, to Present His Oratorios in America**

In addition to the long list of musical celebrities who are planning visits to America during the coming season there is expected Don Perosi, one of the most famous of Italian composers.

Impresarios in this country have for some years been anxious to induce the priest-composer to give a series of concerts here. Being till lately too engaged with the composition of oratorios, the flattering offers have always been futile.

A well-known concert manager has, however, succeeded where others have failed, and it may be expected that next season—or, at the latest, the season following—Don Perosi will visit this country.

For years the reputation of the young priest has been spreading through the world.

The late Pope, who, in his day, did much to revive the popularity of his favorite Palestrina, was a steady friend and warm admirer of Don Perosi. Leo XIII was quick to perceive the genius of the new composer and to give him the freedom he needed to develop it.

For this purpose he appointed him the director of the Sistine Chapel singers, and allowed him the use of the Sala Regia in the Vatican for the interpretation of his works. Later on Don Perosi secured another hall for his productions in the Church of Peace, Milan.

In quick succession a number of his oratorios have been produced within the past ten years. Among them have been the "Resurrection of Lazarus," "The Passion of Christ" and "The Massacre of the Innocents." A work entitled "Rome and Venice" and a "Pater Noster" are also due to his invention.

By all accounts his method of directing rehearsals of his works is the reverse of priestly.

The advent to the Papal throne of Pius X has not lessened the favor shown to the composer at the Vatican.

### R. G. Weigester Directs Successful Concert

The Brooklyn Chorus, a band of 200 selected mixed voices, under the musical guardianship of Robert G. Weigester, presented Gaul's "Holy City" for the benefit of the organ fund of the Hanson Place Baptist Church, Thursday evening, May 6. The solos were entrusted to Mme. M. Richard Constantineau, soprano; Jane McNeill, contralto; T. Morgan Phillips, tenor, and A. Duncan Cornwall, bass. Gertrude Belle Cobb and the Conrad Orchestra supplied the instrumental parts. The chorus showed that it had been well and carefully trained. The voices were fresh and the performance went with precision, correctness and spirit. Before the cantata, the soloists contributed several songs, or arias apiece, and their efforts were rewarded with the applause of willing hands, many floral tributes, or both. Encores were called for and cheerfully granted. The concert was a success in every respect.

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DON PEROSI DIRECTING A REHEARSAL

The Announcement that This Eminent Priest-Composer Will Visit America Next Season Will Be Read with Interest by Musicians Throughout the Country

### Harry Barnhart Sings American Songs in Wichita, Kan.

WICHITA, KAS., May 10.—Harry Barnhart, tenor, of New York, and Mrs. Holmes Thompson, soprano, of Chicago, both of whom were principals at the Lindsborg Festival, gave a joint recital in Wichita, Kas., on April 28, at the First Methodist Church. The news of Mr. Barnhart's sensational success at Lindsborg went before him, and drew out a large audience. His numbers included classic songs, German and Italian, but again he made his greatest success with the western songs by Farwell and Troyer, of which he has constituted himself the leading interpreter. He preceded the songs with a short talk on the development of American folksongs. Mrs. Holmes Thompson sang songs by Grieg, Henschel, Strauss and others, and repeated her Lindsborg successes. The two singers gave together a very dramatic interpretation of the finale of Verdi's "Otello." The recital was one of the best ever heard in Wichita.

### A Successful Young Boston Composer

Philip Clapp is a young composer of Boston whose works are of an ambitious nature. His "Norge," a Tone Poem for orchestra, was played by the Boston Symphony Orchestra at their last Saunder's Theatre Concert in Cambridge, April 29, and made a great success. His Violin and Piano sonata has been earlier heard at the American Music Society in Boston, and showed distinct originality, especially in point of rhythm and good constructive ability.

### Charles Kitchell in Massachusetts Cities

Audiences in three cities of Massachusetts, Taunton, Brockton and Salem, have recently had occasion to applaud Charles Kitchell, the New York tenor. In Taunton, he appeared as a soloist in the performance of "Aida," and his interpretation of the rôle, *Radames*, proved to be most commendable. In Brockton and Salem Mr. Kitchell was heard to good advantage in "Cavalleria Rusticana."

### Leopold Winkler Entertains Celebrities

Leopold Winkler, the New York pianist, entertained a party of musical celebrities at his home, No. 61 East One Hundred and Twentieth street, last Sunday. Josef Lhévinne, the Russian pianist, and his wife, Paolo Gallico, the Italian pianist; Dr. Emanuel Baruch, Mr. and Mrs. Arthur Claassen, Mr. and Mrs. Otto Jadrinsky and E. B. Kursheedt were the guests. Solos were played by the four pianists present, and Dr. Baruch sang several songs. A feature of the entertainment was the performance of Raff's "Leonora" Symphony for eight hands, played by Mr. and Mrs. Lhévinne, Mr. Winkler and Mr. Gallico.

Lisbon took so kindly to "Rheingold" and "Die Walküre" as given there recently for the first time that the remaining two "Ring" music dramas are to be produced also.

## MUSICAL PITTSBURG AWAITS CLUB'S DEBUT

**Concert of Schubert Women's Chorus, Containing City's Best Voices, Arouses Anticipation**

PITTSBURG, May 10.—The Schubert Women's Chorus of Pittsburgh, Hans Zwicky, of the Pittsburgh Orchestra, conductor, will make its debut Friday, May 28, at the First United Presbyterian Church, in Fifth avenue. This organization embraces many of the leading choir singers of the leading churches of the city. The chorus was organized early in the year, and has been rehearsing diligently ever since, and much interest is being taken by music lovers in the organization's initial appearance. Conductor Zwicky, before he came to America, had made a reputation as a choral director at Glarus, Switzerland.

The Mozart Club, of which J. P. McCollum has been for so many years director, gave its closing concert of the season last Tuesday night at Carnegie Music Hall, the program consisting of miscellaneous numbers. The performance was in every way a credit to the club, and its director, Florence Hinkle, soprano, creditably rendered a large part of the program. Dallmeyer Russell, the Pittsburgh pianist, recently returned from Berlin, played with great credit to himself and to the satisfaction of a large and appreciative audience.

Paul Kennedy Harper and Charles Wakefield Cadman have been invited to Syracuse, N. Y., to give their original "American Indian Music Talk." They expect to appear in Boston and New York either next month or in October. Negotiations are also under way for their appearance in the Indian department of the forthcoming Seattle Exposition.

Mme. M. Hissem-De Moss, soprano, was the soloist at the closing concert of the season given last week at the Carnegie Music Hall by the Apollo Club.

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## WHAT'S THE MATTER WITH OPERA?

### The Futility of Present-day Librettos Suggests a Return the Principle Exemplified by Wagner

A Daniel has come to judgment in the person of Frederick R. Burton, who contributes an article on "An Unlearned Lesson from Wagner," to the *March Forum*. It is plain that to the heights scaled by Wagner later composers of opera have failed to climb. The best in Wagner's principles later men have only fragmentarily exemplified, not as a whole. Mr. Burton puts a sure finger on the important points, perhaps on the very crux of the matter itself. Let us present a condensation of his thought:

In many respects the cause of Wagner has been won. The people have come to understand and in a general way to accept the *leit-motiv*; to understand those more satisfactory musical forms which Wagner substituted for the old-fashioned recitative and aria; to accept an arrangement of the elements of opera which admits of dramatic continuity. Wagner has in a way come into his own. But his successors have failed to learn one of the most important lessons which he undertook to inculcate in his campaign. The book of the opera has not shared in the regeneration; it has been reformed, but not always to its advantage. Regard is had for the effective telling of the story and for the dramatic unities. The vital error lies in the nature of the subjects which the librettists have chosen and the composers sanctioned.

Wagner dealt with no personages who could be called modern. His subjects were chosen from mythology, or if historical, went so far back in time as to present few qualities analogous to those of contemporary life. In this he established a principle perhaps as vital as form itself. Opera has no business in the field of contemporaneous events. The text should have due regard for the limitations of music as well as for its ideal capacities, and the drama should be so made that the music accompanying it may rise to its highest possibilities. To-day the wings of music are clipped by a text which reproduces commonplace events, and

actions which give no scope for music's flight; and dramatic efficiency is sacrificed in an attempt to make everyday dialogue compatible with music, which has little or nothing in common with it. The libretto of the post-Wagnerian drama is bad—a hopeless vehicle for music and an impossible factor in music-drama. The text of "La Bohème," "Madama Butterfly," "Tosca," "Cavalleria Rusticana," and "Pagliacci" should never have been set to music.

The acceptance of opera involves a frank dismissal of reason. We accept characters who have our own thoughts and emotions, but who exercise no restraint in the expression of them, and whose only language is song. Such persons do not exist, but we accept the convention. When the composer puts upon the stage under these conditions characters somewhat remote from us in time, and especially in legendary or mythological circumstances where the fancy and imagination have full play, the incompatibility does not trouble us. But when the characters upon the stage are such everyday types as are seen in "La Bohème" and "Madama Butterfly," the result is an absurdity. One knows that under these heart-rending circumstances people would not sing. One might as well let Smith the grocer and Brown his next-door neighbor sing about last night's fire or the campaign against tuberculosis. We may with much reason suspect that current grand opera is saved from relegation to the category of farce by the fact that the familiar types on the stage sing in a foreign language. When these familiar types should do familiar, intelligible things, they must pause for pause. The natural course of drama is perverted for music's sake, and the result is unintelligible and absurd.

This is not a necessary state of affairs. It is the unnecessary clash of the familiar and the fanciful that jars. Let the persons in opera be admittedly creatures of fancy who sing instead of talk, and not next-door neighbors, and the observer will surrender himself at once to the posit of the authors. Thus the opera maker may very nearly approach the ideal atmosphere of music, which should be removed as far as possible from the expression of ordinary thoughts in familiar words.

Music at its highest has nothing to do with words. In its most essential quality it stands apart from the other arts, unique and untranslatable. However, it is a flexible art that can readily be employed to

enhance the meaning of words. Men and women do sing; and that granted, it is but a step to opera as a desirable and defensible art form. But the composer should be unwilling to incorporate in it anything which detracts from music's highest beauty and possibility. The action should, therefore, be unidentified with common experiences. The stage people should be creatures of the imagination and the incentives for their dramatic activity should be sought for in an imaginative world—in a word, the myth. The mature mind readily accepts the fairy tale. Under these conditions this art form does not totter under the conflict of the ideal and the real.

It is significant that English-speaking audiences prefer that opera should be given to them in a foreign tongue, for thus the jarring inconsistencies are minimized, and the commonplaces glossed over by an unfamiliar speech. It is unsupposable that Wagner could have attained and maintained the lofty heights of "Tristan" if the personages were the promenaders of Broadway, if they traveled by steamboat, and if their discourse smacked of the Boulevard or the drawing-room. He gave his hearers personages far from the familiar, and thus he could place upon their lips such speech as would call up the mightiest musical forces. The unrealities of the story do not detract from the profound human interest that follows its unfolding. It is to be inferred that Puccini would surpass all his past operatic achievements if he would abandon the banalities of the theater and find a text that should compel him to labor in the realms of the imagination. It is plainly the music and not the drama that takes people to the opera house, and because of this people have the right to demand that music should not be robbed of its highest efficiency by yoking it to subjects that limit its power and compel it to ungrateful tasks.

That impossible concatenation of circumstance which should bring about a whole season of opera in English at the Metropolitan and Manhattan opera houses would be a welcome thing, for could the public but once hear "Tosca," "Trovatore," "Aida," etc., in English, there would instantly arise a demand for libretto of a higher order.

Such is the writer's thought. He regards the text of "Pelleas and Melisande" as a conspicuous exception to the foregoing strictures. But he deplores Debussy's congenital aversion to well-defined melody. He considers that Strauss regards singers as a necessary evil, and that he writes as he does in the hope of killing them off one by one. He concludes that a libretto designed in the style of the spoken play is to the musician a succession of interruptions, and the musical appetite cannot be satisfied with music constructed upon it. Today, opera is an inartistic mixture, the music subordinated to drama, as in the past drama was subordinated to music. The proper selection of subjects coupled with a proper consideration of the text, should be productive, in the hands of talented poets and composers, of music drama that should be wholly satisfactory to the

musical listener. He maintains that one who cannot unbend to the demands of myth upon the imagination and who therefore cannot adjust his mental attitude to the fanciful nature of operatic scene and story, should seek his enjoyment in the theater where the spoken play is given.

The bearing of this matter upon the giving of opera in English is most significant. To bring opera over into English would be the best method of revealing the opera's chief and fatal weakness today. The movement for opera in English may thus be one of the important trends of the time. The absurdities of most modern operas would be revealed and the reason for the absurdities made plain. Composers would then tax themselves to make progress in the right direction and opera would then make ambrosia of music where it now makes hash of it.

The serious-minded musician and music lover today flees the opera houses, where his beloved art is dragged through the mire. Wagner,—yes. But that is a different matter. The American craves the stage and loves music. Let us hope that it is America's destiny to reestablish the principles upon which an opera can be made which gives music its fullest play and highest possibility. Let poet and composer look to the subject matter. Let them examine the possibilities of myth, but especially the legend, the myth, the imaginative world of their own land, which has long clamored for expression.

ARTHUR FARWELL.

#### Edith Castle Soloist at Boston Concert

Boston, May 10.—Edith Castle, the contralto, sang at a concert before the New England Women's Club last Monday evening. Her numbers included Viardot's "Rêve du Jesu" and a group of songs by Fairchild, Leoncavallo, Ware and Woodman. She was enthusiastically applauded and met with her customary success. William Wheeler, tenor, of New York, made his first appearance before a Boston audience, singing a group of English, Irish and Scotch folksongs. He has an agreeable voice which he knows well how to use.

One of the characters in Massenet's new opera, "Bacchus," which will probably be heard at the Manhattan next season, is an elephant. Will Mr. Hammerstein insist upon realistic verity or resort to the makeshift of two ballet men and an elephant's hide, as was done at the Paris Opéra last week?

Dr. Ludwig Wüllner, with C. v. Bos, Tilly Koenen, the Dutch contralto, and Ferruccio Busoni, will not tour the country next season as a company, as reported, but independently. Bos will again be Wüllner's accompanist.

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**Cecil Fanning in Operatic Role**

Cecil Fanning, baritone, recently presented the part of *Valentine* in a concert performance of Gounod's "Faust" by the Tuesday Musical Club of Akron, Ohio. The rôle was personated with such fidelity, vocal finish and dramatic power that Mr. Fanning was commended by Akron critics as the most satisfying baritone ever heard in that city. His excellent work won for him a spontaneous ovation from the audience.

Mr. Fanning, accompanied by his teacher and accompanist, H. B. Turpin, has just completed an engagement at the May festival in Davenport, Iowa, from which city he goes to Tennessee and the South for several concerts and then to Oberlin, Ohio, where he sings the rôle of *Caractus* with the Damrosch Orchestra in Elgar's work of that name.

**Dr. Torrington Gives "Redemption"**

TORONTO, CAN., May 10.—The Toronto Festival Chorus and the West Toronto Festival Chorus, Dr. Torrington, director, recently presented Gounod's "Redemption" in Massey Hall. Dr. Torrington has given the work here on many other occasions, but never with a more perfect ensemble of chorus, orchestra and soloists. The chorus numbered 250 and the orchestra seventy, the latter in itself marking the great advance that has been made in the ability to adequately perform great choral masterpieces here. The chorus sang with excellent intonation and dramatic power and were most responsive to Dr. Torrington's baton. The soloists were: Eileen Millett, soprano; Edward Strong, tenor; David Ross, baritone; Olive Scholey, contralto, and Eveline Ashworth, soprano.

**Chicagoan Invents a "Tonometer"**

CHICAGO, May 10.—Lester C. Singer has invented a "tonometer" which teaches the science of harmonic relations, training the ear to æsthetic effects. In appearance this instrument is a small organ weighing about forty pounds and can be moved about conveniently. It has a range of five octaves of sustained tones with a keyboard like the piano. The tonometer differs from other instruments in that each tone can be varied in pitch from the smallest part of one vibration to two or three tones. This is accomplished by turning a small thumbscrew just below each key. In this way every tone relation can be measured and tested by the law of the partial tones. This instrument is for singers and pianists and is especially good for violinists. R. D.

**Becker Artist-Pupil Plays**

Malvina A. Herr, a piano pupil of Gustav L. Becker, appeared in recital at the studios of Mr. Becker, No. 11 West Forty-second street, New York, on April 28, assisted by Dora V. Becker, violinist, Mr. Becker, pianist, and Albert Gerard-Thiers, tenor. Miss Herr had a gratifying success and gave promise of a brilliant career. Special mention should be made of the sonata by Ph. Scharwenka, op. 110, played for the first time in America by Miss Becker and Gustav Becker. The participants in the recital were cordially received by the audience.

**Berlin Singer Makes Début in Denver**

DENVER, May 9.—Margie Webber recently arrived from Berlin, to fill her engagement with the Denver Grand Opera, May 17 to 21. She will appear as *Venus* in "Tannhäuser" at the Auditorium. She is an American girl, of Dutch extraction, and was born in Minnesota. She has studied under the great masters of Italy and Germany, Etelka Gerster being her teacher in Berlin.

Her cousin, Lola Carrier Worrel, the local composer and pianist, accomplished her American début in this city.

**Dr. Lawson at Atlanta Festival**

Although arrayed with such artists as Riccardo Martin, Mme. Langendorff, Geraldine Farrar and Zenatello, Dr. Franklin Lawson was far from being outshone at the recent music festival at Atlanta, Georgia. The limpid sweetness of his voice, his versatility and dramatic force impressed itself strongly on the Southern audiences, to whom he seemed the perfect embodiment of a lyric tenor. The critics were unanimous in his praise.

**Third Festival for Raleigh, N. C.**

RALEIGH, N. C., May 8.—The North Carolina Music Festival will take place on May 21 and 22 and will employ the Raleigh Choral Society of 150 voices, Wade Brown, director; the Pittsburgh Festival Orchestra and Florence Hinkle, soprano; Adah Campbell Hussey, contralto; Edward Strong, tenor; Frederic Martin, bass; Franz Kohler, violinist; Fritz Goerner, cellist; Otto Kegel, trumpeter, and Joseph Schuecker, harpist.

**L. A. RUSSELL'S NOVEL CHORAL EXPERIMENTS****New York Musical Instructor Offers Innovations at Last Concert by the Newark Schubert Society**

NEWARK, May 9.—The Schubert Society closed its thirtieth season with a concert on Wednesday evening in Wallace Hall, under the direction of Louis Arthur Russell.

An interesting experiment was made by Mr. Russell in the introduction of a Choral Code, in which he turned Henry Leslie's trio "To Memory," and Paderewski's piano piece *Melody in B*, into an eight-part chorus. Other features were the famous quartet from "Rigoletto" sung as a full chorus; "A Spring Song" for women's voices and orchestra by Mr. Russell, and a Hungarian fantasia in which two of Brahms's Hungarian Dances are first played by the orchestra and then Weinzierl's "The Gipsy" is sung by the society.

The society sang well. It had compositions exactly fitted to its size and capabilities. Unfortunately the orchestra was not always reliable.

The program began with Saint-Saëns's cantata, "The Deluge." It was excellently sung with Eva Wycoff, soprano; George Gillette, tenor, and Harry Traux, bass, as soloists. Grieg's choral song, "Land Sighting," followed.

Mrs. Emilie Gray played two solos on the harp, and was much applauded. Miss Wycoff sang the Shadow Song from "Dinorah." Her voice is pure and sympathetic.

**BURRITT-MUSICALES UNIQUE****Well-Known Vocal Teacher has Weekly "Rehearsal-Recitals"**

The informal Tuesday evening recitals at the studios of William Nelson Burritt in Carnegie Hall will close with the end of May. These recitals have not been formal and public musicales, though many who are not students have attended, but have rather been "public rehearsals" for the students. The effort has been made to make the evenings as educative as possible and to that end Mr. Burritt endeavors to have few songs repeated, though some of the more important compositions are, of course, rendered on several programs. Another important contribution to the educative value of the evenings is the comment by Mr. Burritt on the various numbers sung. This is always given from a musician's knowledge and insight that make the information imparted doubly valuable. The recitals are always closed with an informal reception at which the students discuss each other's work in an appreciative and friendly manner, a manner that seems to pervade these studios.

Of the professional students who appeared at the last Tuesday musicale, the following may be mentioned: Clifford Cairns, who possesses a bass voice which he uses with dramatic power; Edward Frank, tenor; Helen Waldo, a contralto who has already made a name for herself in New York; Edna Patterson, soprano, and Elizabeth Patterson, a contralto of more than usual promise. These singers are now filling important church positions and will undoubtedly fill even more important ones as their art matures.

During the season's recitals twenty-nine programs have been given and 243 compositions, including new songs, arias and concerted numbers, have been performed. The comprehensiveness of these programs may be gauged by the names of the composers represented on the last: Willard, Dick, Buck, Arne, Schneider, Tchaikowsky, Handel, Bemberg, Nevin, Ware, Schubert, Mozart, Strauss, von Fielitz, Spross, Ronald, Huhn, Franz and Elgar.

**Weigester Musicales Interest**

The studio evenings which Robert G. Weigester is giving to his pupils are proving a great success and an increasing interest is being shown in each recital. The fourth of the series was given last Friday evening in the Carnegie Hall studio. The subject of articulation was discussed and illustrated, after which an interesting program was rendered by pupils, a number of them being heard for the first time. Those taking part were Frank MacEwen, Misses Hunter, Tuttle, Collohan, Wischusen, Dequatel, Harmon, MacNeil, Harry Delane Pooke, Mrs. Fuller, Alfred Koester and Ernest Rogers.

**Jamestown (N. Y.) Season Ended**

JAMESTOWN, N. Y., May 10.—The musical activities of the season are practically at an end and the various choirs and societies will soon disband for the Summer vacation.

The principal choral work of the year has been done by the choir of the First Metho-

dist Episcopal Church, of which Mr. and Mrs. R. Curtis Barth are director and organist respectively. The various concerts have attracted large audiences and standing room has been at a premium on many occasions.

Mrs. Barth has given several recitals on the new three manual organ which was recently installed. At the latter, J. Theodore Lind, tenor, was soloist and attracted much attention because of the good quality of his voice and his excellent musicianship.

**HORATIO CONNELL TO SING IN GERMANY****Young Philadelphia Baritone Engaged for Concerts of Important Societies—Success in Frankfurt****HORATIO CONNELL**

Several of the most important societies in Germany have engaged Horatio Connell, the Philadelphia baritone, for the early part of the season of 1909. This engagement was the result of the great success with which he sang the Bach B Minor Mass in Frankfurt, A. M., Germany, recently. The papers of that city united in showering praises upon the young artist.

With Francis Macmillan, the violinist, he was specially engaged by the American Woman's Society of London to sing at the luncheon given to Ambassador and Mrs. Reid, when the Duke and Duchess of Marlborough, Lord Curzon, Lord Roberts and other celebrities were present.

**Christine Miller's Busy Year**

Christine Miller is closing a most successful season, having filled over sixty engagements since October, in addition to her engagement as soloist at the Third Presbyterian Church, Pittsburgh. She has been engaged to give a recital at Fairmont, West Virginia, on May 23, her fifth recital within five months in this section. On this occasion, and at New Castle, Pa., on the 28th inst., Miss Miller will have the assistance of Charles Wakefield Cadman at the piano. This popular contralto will sing in "The Rose Maiden" with the Oratorio Society of Wooster, Ohio, on June 15.

**Dietrich Piano School Recitals**

PHILADELPHIA, May 10.—The students of the Dietrich Pianoforte School, Walter N. Dietrich, director, gave morning and afternoon musicales in the Greek Hall of the Wanamaker store on Friday, May 7. The program, which contained many important piano works, was performed by Edna Hower, Robert McCracken, Jr.; Edith Fogg, Stephen Campbell, Rae D. Benjamin, Harold Moss, Ada C. Whitney and Charles Lord, Jr.

**Mrs. Ratcliffe Caperton Renews Contract**

Mrs. Ratcliffe Caperton, the representative and assistant of Lamperti, who ever since her return to America has been a member of the faculty of Ogmitz School, has renewed her contract for the year 1909-10. Mrs. Caperton will return to Philadelphia October 1, after the close of the session at the Lamperti Summer School of Vocal Music in Portland, Maine.

The Male Chorus Society of Bonn, Germany, will celebrate its golden jubilee with a three days' music festival at the end of June.

**BUFFALO MAY FESTIVAL AROUSES ENTHUSIASM****Concert Series Proves a Triumph for Philharmonic Society and Thomas Orchestra**

BUFFALO, May 10.—The May Music Festival, given under the auspices of the Philharmonic Society of Buffalo, took place in Convention Hall on May 6, 7 and 8. The musical forces consisted of the Buffalo Philharmonic Chorus, Andrew T. Webster, director; the Thomas Orchestra, Frederick A. Stock, conductor; Geraldine Farrar, soprano; Perceval Allen, soprano; Margaret Keyes, contralto; Daniel Beddoe, tenor, and Herbert Witherspoon, bass.

The various programs contained numerous orchestral numbers, many solos, a *capella* choruses, and the following important choral works: "Song of Destiny," Brahms; "Out of Darkness," Gounod; a chorus from Goldmark's "Queen of Sheba," and Elgar's "Dream of Gerontius."

Though the soloists were welcomed most enthusiastically and sang in a manner to deserve their welcome, the greatest interest centered in the chorus and orchestra. The latter organization proved to be a revelation to Buffalo audiences and displayed a perfection of ensemble playing that marked it as the finest orchestra that has ever appeared in this city. The chorus has improved materially since its concerts of last year and showed an improved tonal quality, especially in the male section, and a much better balance of parts.

The various climaxes in the choral works were handled with skill by Mr. Webster, to whom the efficiency of the organization is due, and the tremendous difficulties of the Brahms and Elgar compositions were surmounted with ease. The excellent rehearsing of these works resulted in a commendable purity of intonation, absolute precision of attack and finely finished detail in the shading.

**SAVANNAH'S FIRST FESTIVAL****Music Club Takes Active Part in City's Artistic Growth**

SAVANNAH, GA., May 6.—The first annual music festival took place at the Savannah Theater on Tuesday, April 27, afternoon and evening. The musical forces consisted of the Dresden Philharmonic Orchestra and the following soloists: Mme. Jomelli, soprano; Mme. Maconda, soprano; Mme. Langendorff, mezzo-soprano; Miss Lansing, contralto; Dr. Lawson, tenor; Messrs. Lockhart and Hastings, basses; Germaine Schnitzer, pianist, and Albert Spalding, violinist. Owing to the lack of time no local chorus was organized for the festival, but it is hoped that the omission may be supplied another year.

The programs were devoted entirely to orchestral and solo numbers and aroused the greatest enthusiasm. The festival was a success, artistically and financially, and will probably be made a permanent function.

The Savannah Music Club closes its season on May 13 with its annual concert. The club consists of about 200 members, active and associate, and has for its object the advancement and cultivation of the musical interests of the city. A concert of local talent is given monthly from October to May, and during that time three or four artists' recitals are also given. This season the club has presented the Olive Mead Quartet, the New York Concert Company and Augusta Cottlow in recital. Emma Coburn is the musical director of the society.

There were thirteen competitive music festivals in England and Wales last month.

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## SIDELIGHTS ON THE CAREER OF HEINRICH CONRIED

**Incidents in His Dealings With Singers That Showed His Unfamiliarity With Musical Matters—How he Offered Various Grades of Cigars to Various Grades of Newspaper Reporters—His Artistic Taste Which Surprised an Architect—How he Repaid a Singer Who Spent His Weekly Salary on a Frock-Coat For the Benefit Performance**

Interesting sidelights on the career of Heinrich Conried, whose body was received in New York this week and placed in its last resting place with impressive ceremonies, were brought out by a writer in the New York Sun last Sunday. The author of these recollections, reprinted herewith almost in full, displays a remarkably intimate knowledge of Mr. Conried's characteristics, and reveals with impartiality the points of weakness and strength in the make-up of the former impresario.

Heinrich Conried had never been inside the Metropolitan Opera House to listen to an operatic performance when he was named as director of the institution to succeed Maurice Grau. Once he had written to Mr. Grau for two seats for one of the famous performances of "Tristan und Isolde," in which Jean de Reszke and Mme. Lehmann took part. As the house was sold out and Mr. Grau had even given away his own seats, he could only find two in the balcony, and telephoned Mr. Conried to that effect.

"Oh, that's all right," Mr. Conried answered; "I only want them for my typewriter."

Such had been his interest in operatic affairs before he became the impresario of the largest opera house in the world, but so soon as he got there he showed his natural artistic instinct in certain ways. He ordered the architects in charge of the opera house to paint the interior red and gold, which was his idea of a proper color scheme. When he returned from Europe it was to find the work, very beautifully done, but the corridor from the entrance had also been painted dark red.

"That will never do," he said to the decorator. "The shade of the corridor should be lighter, perhaps a réséda, to make a contrast for the eye on entering the auditorium. After passing through this red corridor it will be no sudden pleasure to see this red and gold inside."

The suggestion of the Herr Direktor was followed and the architect was generous enough to say that it was an improvement. So said everybody else who saw it. In such questions his instinct was rarely at fault, but in musical matters he made errors fatal to the effect of any performance.

The first performance of "Das Rheingold," prepared by Felix Mottl, had a

mezzo-soprano singing the music of the first *Rhinedaughter*, which is assigned to a high soprano. Mottl protested to his director.

"That music is written for a high soprano," he said, "and the balance will be destroyed if it is assigned to a mezzo. Miss X. is all right and a very good artist, but her voice is not of the kind that the score requires."

"Now, you know that, Mottl," Mr. Conried answered, "and so did Wagner and so do the singers; but does the public know that?"

The public most decidedly "did know that," although the soprano was allowed to remain in that rôle of the *Rhinedaughter*. This incident was typical of the way in which the director failed to appreciate how important the musical side of opera is when it is offered to so critical a public as New York possesses.

"The rôle of *Edna* in 'Siegfried,'" he said one day to the reporters who had come to interview him as to the plans for the opera season, "will be sung by Miss Jacoby."

The more experienced of his hearers looked at one another and whispered, "*Edna?*"

"Yes," Mr. Conried repeated, with the slightly raised eyebrows and the didactic manner he had come to assume whenever he was discussing something of which he was not certain; "the rôle of *Edna* will be sung by Miss Jacoby."

Nobody had the courage to tell him that the name of the rôle was *Erda*.

This same confidence in his musical infallibility led him into all sorts of ridiculous positions. One day he sat in the auditorium with a score of "Die Walküre" before him. Alfred Hertz was in the conductor's chair. The prelude to the second act was played. The curtain rose. The orchestra continued.

"Halt!" came from the inky depth of the auditorium.

The conductor stopped the music.

"Begin again," came in the well-known voice of the director.

The music began. Again the voice of the director called "Halt!"

Alfred Hertz rapped on his desk and the music ceased.

"Well, Herr Direktor," he asked, turning

in his chair, "what is it?"

"The stage directions say," Mr. Conried read, pompously, from the score in front of him, "that the stage should be dark when the curtain goes up. Here you have it in full daylight."

The conductor looked puzzled. Mr. Conried, sitting near the stage, read with the aid of a small electric lamp the directions as to the lighting of the first act of "Die Walküre."

"Ah," answered Mr. Hertz, with a look of understanding coming over his face. "I see; but, Herr Direktor, we are rehearsing the second act. Your score is open at the first act."

He hadn't known the difference.

Of course, there were no musicians among Mr. Conried's predecessors, unless it were Walter Damrosch, and it seemed strange that Mr. Conried alone should come to grief through his ignorance of musical matters. His fault was his unwillingness to trust himself to his advisers as other impresarios had done.

He was unwilling to take a secondary place, even to the extent of admitting that he did not know everything about music. The frequent embarrassment that he suffered through his mistakes led him to assume a more dignified attitude with his artists, with whom he was at first on the most friendly terms. Later he greeted them with icy politeness whenever they entered his office.

"Was wünschen Sie?" he would ask, with his teeth so firmly closed that the words could scarcely force themselves through.

It was not uncommon for him to make appointments with them as early as 8 o'clock in the morning, when the engagement was of their own seeking. Usually this hour frightened the singers, but it is on record that one prima donna went there at that hour because she was seeking an engagement for a colleague. The singer was not engaged and it would have been just as easy for the impresario to have told her that she had no chance in the first place.

With the well-known artists Mr. Conried was accustomed to deal on a basis in accordance with the salaries they received. The German singers were not always liberally treated. One of these came into his company at \$35 a week on condition that he should sing five times a week at least. There was some arrangement by which his compensation was decreased when the full number of performances was not given.

When "Die Fledermaus" was produced this singer was compelled to buy a frock coat, which, not being a costume, the management did not provide.

"But if I pay \$35 for a frock coat, Herr Direktor," he said to Mr. Conried, "to wear at your benefit, why, you should deduct the amount at the rate of \$5 a week. To take the whole \$35 out at once will be to deprive me of a week's salary, on which I'm dependent."

Mr. Conried shrugged his shoulders and said he would see how the benefit came out. He made about \$20,000. The singer who had played one of the principal parts for \$35 a week and bought his frock coat was sure he would find only \$5 taken out of his check, but when payday came there was nothing for him, as the advance for the costume was taken out in a lump.

A similar instance of his dealings with

the German personnel was seen in the case of a teacher whom he brought over here to instruct his opera school, as he called it. She was thrown down on the ship and broke her arm. When she arrived it was quite impossible for her to play the piano, so there was nobody to accompany her pupils. She sought out the director and asked him to provide her temporarily with a pianist.

"I engaged you with two arms, madam," was his reply, "and when you arrive here with only one it is no fault of mine."

She had to pay the accompanist out of her own pocket until her arm was mended.

Mr. Conried was always a fortunate man in his relations with the press, which stood by him firmly as long as it could. It had, of course, ceased to praise all the inartistic performances at the Metropolitan long before Mr. Hammerstein opened his theater, but the outburst of approval that followed the opening of the Manhattan Opera House angered him so that he summoned the courteous and cultivated gentleman who acted as his secretary at the Metropolitan.

"You see now," he said, "how I have suffered from the result of your personal unpopularity. This would never have happened if the gentlemen of the press did not dislike you so much."

As a matter of fact, this particular person happened to be very well liked, and feeling, moreover, had nothing to do with the approval of the opera house; but Mr. Conried got rid of his secretary and became less positive in his dealings with the press.

The success of the experiment of Mr. Hammerstein was especially trying to Mr. Conried because the two had been rivals in other branches of the amusement business. It never occurred to Mr. Conried any more than it did to many others that a manager who had achieved the Metropolitan Opera House could ever have a rival again. To find critical and popular success going to a new opera house was a discovery that did much to upset his peace of mind. This was stronger in its effect from the fact that he had immediately assumed an absolutely positive knowledge of the entire operatic business.

"I am going to make the German performances what they should be," he said to a visitor whom he had summoned, ostensibly for advice. "I'm going to have the costumes correct in every detail. I'm not going to have the dresses for 'Tannhäuser' worn in 'Lohengrin.' I'm not going to have the Italian chorus singing any longer in the first act of 'Lohengrin.' 'Ein Schwan,' the Germans sing, and then come the Italians with their 'Il sogno, Il sogno,' which I shall not allow any longer. I will have them all sung in German."

Although he had at that time been in charge of the Metropolitan Opera House only a short time, he had already begun to talk Italian, which had previously been an unknown tongue to him. What the Italian chorus said was not "sogno," but "cygno," which meant swan, and they would not have been likely to say "sogno," which means dream.

Mr. Conried attained the fame of having a brand of cigars named after him, and these he was accustomed to distribute with liberality when he received the reporters on his departure for Europe or his arrival home. There were always two brands of these cigars, and the best went to the representatives of the newspapers written in English.

He was so sure of the support of the German press, which was for obvious reasons compelled to rally to his support, that he thought any brand good enough for the representatives of these journals. So after he had helped the other reporters to the best brand of the cigars named in his honor he would reach back to the corner of his

[Continued on next page]

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desk and hand out the second—or it may have been third choice—to the writers for the German press.

Like his predecessor, Maurice Grau, Mr. Conried was most abstemious in the matter of liquor, rarely tasting more than a few drops of wine when he was compelled to do so for social reasons. He was very fond of eating and never stinted himself in his enjoyment of the pleasures of the table. He had to a certain extent the taste of the collector, and some of the things he gathered in his house in West Seventy-first street are said to be of real artistic value.

The training in comic opera which Mr. Conried had in the earlier stages of his career as a stage manager in this country was never drawn upon at the Metropolitan but once. He used to go on the stage in such productions as "The Gipsy Baron," for instance, at the Casino and march with the choruses to see that they moved with the necessary spirit and rhythm.

The night of the dress rehearsal of "Rigoletto," with which he was to open his term at the Metropolitan, he had all the chorus and supernumeraries pass in review in front of him. He criticized the appearance of every one, telling one woman that her skirt was too short and another that she was too much painted, telling one man that his mustache was too long and another that he must have a shave before he again went on the stage. His personal supervision, which was expected to be so valuable, ended after this attempt. The flow of gold that came from "Parsifal" turned his thoughts to less artistic details of operatic management.

### NEW ORCHESTRA APPEARS

#### Washington (D. C.) Symphony Society Gives Its First Concert

WASHINGTON, D. C., May 11.—The re-organized Washington Symphony Orchestra under the directorship of Herman Rakeman, made its initial bow on Thursday last. Considering the short time for ensemble practice, the organization did excellent work, and Mr. Rakeman proved himself to be an able leader. The program included overture to "Romeo and Juliet" (Bellini), "Egyptian Ballet" (Luigini), prelude to Act III, "Lohengrin" (Wagner) and "Rural Scenes" (Mott). It is to be hoped that future concerts will include at least one important classical number. The orchestra was assisted on this occasion by Marion Fall, soprano, and Marguerite O'Toole, harpist, both local musicians. Though the musical season is at its close, interest is being manifested in the Washington Symphony Orchestra, and this should increase greatly as next season approaches.

The rhythmic side of music, as applied to graceful movements of the body, was exhibited last week under the title of "Rhythm and Music Interpretation," by Lucia Gale Barber, of Boston. The music used was by Beaumont, Hollaender, Gardiner, Grieg, Nevin, Wagner, Chopin, Brunnoff, Chaminade, Schumann and Mendelssohn. Mrs. Barber has made a serious study of the physical interpretations of these composers, and her performance was unique and pleasing. She was assisted by Laura P. Ingalls, Ruth Putnam and Elizabeth Marcy, all of Boston and pupils of the local Western High School. The music was effectively rendered by Sallie Mason, pianist; Irvin Beerstein, violinist, and Florence Wieser, 'cellist.

The Paulist Choristers, an organization of men and boys, was heard here on Friday last in a varied program. The society comes from Chicago and is under the direction of Father Finn. Official and diplomatic society, including Mrs. Taft, Mrs. Thomas H. Carter, Archbishop Aversa and Mrs. John James Walsh, was in attendance.

Raoul Gunsbourg, encouraged by the impression made by his "Le vieil Aigle" at Monte Carlo this season, has begun work on another opera, "Ivan le Terrible," which will be produced next Winter at the same place.

### MUSIC HATH CHARMS, INDEED

On three different occasions during David Bispham's recent engagements in San Francisco, animals of one sort or another honored the baritone with their attendance. On the first evening a little black poodle appeared, appropriately timing his entrance to the singer's rendition of "The Mad Dog," but proving his own good taste and sanity by remaining to enjoy the recital. A few nights later a cat strolled onto the stage and played about the footlights utterly unappreciative of the music or the dignity of the occasion. The third unexpected visitor put in an appearance during the concert at the Greek Theater—a diminutive fox terrier who upset both singer and audience by trotting to the center of the stage and

### FORMER WIFE OF SENATOR AN ACCOMPLISHED SINGER

#### Claire G. Oddie May Be Heard in One of Henry W. Savage's Companies Next Season

Considering an offer from Henry W. Savage to take important rôles with his musical companies, Mrs. Claire G. Oddie, the divorced wife of United States Senator Tasker Lowndes Oddie, the discoverer of Goldfield, a relative of "Uncle" Joe



CLAIRE G. ODDIE

Cannon, Speaker of the House of Representatives, will remain in New York temporarily.

Mrs. Oddie, who has done considerable concert and church work in the West, is a tall beauty of the Western type. In addition to her ability to sing—she is a high soprano—she is a swimmer, expert horsewoman, motorist, hunter, golfer and diletante writer.

It has been erroneously stated that she is to assume the leading rôle in "The Climax." There is no doubt that, with her beauty and mental brilliancy, she will soon be adorning some stellar rôle in light opera.

Following her six months of matrimony in 1903-1904, she came to New York, and it was here that she discovered that she had a voice. Several months ago she was thrown from her horse in Central Park when the animal slipped and fell. The rider's nose was fractured, but skillful surgical treatment preserved her beauty.

### VOICE LOOKS FINE—CARUSO

#### Tenor Reports Critics' Verdict that Organ Is Sound and Hale

M. Manhattan, of the New York Telegraph, be it he or she, has received an interesting letter from Caruso, in which the latter expresses a whimsical fear that his reception by Henri Pruger, of the Savoy, and the attitude of his English friends will result in a detested embonpoint with which, perhaps it will not be going too far to say, Caruso has long been menaced.

An enclosed caricature of the singer, showing how he looks to himself on a foggy morning discloses, indeed, a rotundity of outline that suggests that the dreaded avoirdupois has already overtaken him and carried out its deadliest threats.

"My voice," writes the tenor, by way of postscript—tenors always have the feminine habit of labeling the most interesting part of their letters "P. S."—"My voice looks

better than ever. I haven't heard it since in London, but the doctors permit admiring friends to regard it reverently through a machine, and the critics say the vocal cords are very beautiful and sound."

It is thought that if Caruso wished to give exhibitions of his voice through a laryngoscope—which without doubt is the machine he mentions—the income from the vocal view would be considerable.

Dispatches have it that, regardless of the singer's silence, British aristocracy has taken him to its bosom.

### SPRINGFIELD'S BIG FESTIVAL

#### Geraldine Farrar and Josef Lhévinne Aid in Attracting Great Crowds

SPRINGFIELD, MASS., May 10.—The seventh annual festival of the Springfield Music Festival Association took place on May 6, 7 and 8, and was the most successful one, artistically and financially, ever given here. There will be little, if any, monetary loss, so that the guarantors will not have to make up the usual deficit. This is due, in a great measure, to the desire of the people to hear Geraldine Farrar and Josef Lhévinne, who appeared during the festival.

The choral work throughout the various concerts showed evidence of the painstaking care with which the rehearsals were conducted by Mr. Bishop. The result was noted in the absolute unity of attack and the larger, more brilliant, body of tone achieved. No less interesting was the work of the Junior Chorus of 350 pupils of the public schools, under the direction of John F. Ahern.

The principal work given was César Franck's "Beatitudes," with Grace Bonner Williams, soprano; Florence Mulford, contralto; George Hamlin and Frank Ormsby, tenors, and Gwilym Miles and Ralph Osborne, baritones, as soloists. The ensemble work of these artists should be highly commended. Their singing of the various solos was enthusiastically received.

The orchestral programs under Emil Mollenhauer, Alwyn Schroeder, 'cellist, soloist, were well arranged, and were performed with a finish that has become a characteristic of the Boston Festival Orchestra.

G. F. C.

### Musical in Miss Morse's Brooklyn Home

Miss Williamson, pianist, of New York; Miss Combs, soprano of the First Presbyterian Church, N. Y., and Miss Collier, violinist, of Boston, were the artists at a recital at the beautiful home of Alice Morse, of Brooklyn, on May 5. Miss Williamson, who is a pianist of large command and power, found a congenial medium of expression in the Liszt transcription of the Liebestod and proved her capacity for delicacy in compositions of Clève and Schütt. Miss Combs sang songs by modern French and American composers, and Miss Collier played the Vieux-temps "Fantasia" and the "Improvisation" by Richard Strauss.

Erika Wedekind, for many years one of Germany's favorite sopranos, retired from the Dresden Court Opera on April 1, and will accept only "guest" engagements in future.

Cécile Chaminade gave a concert early in April in Lyons, France. Yvonne de St. André, who came to this country with her last Fall, was one of her assisting artists.

### NEW YORK SOLOISTS WIN LAURELS IN NEW ORLEANS

#### Mmes. Langendorff, Schnitzer, Jomelli and Albert Spalding Perform at Music Festival

NEW ORLEANS, May 7.—The Philharmonic Society concluded its series of concerts for the present season with two magnificent performances by the Dresden Orchestra and celebrated soloists. At the matinée Mme. Langendorff and Miss Schnitzer were given ovations by an audience composed of the real musical element of this city. Mme. Langendorff's superb singing thrilled her hearers, while Miss Schnitzer carried them to a point of wild enthusiasm by her masterful reading of the Liszt Concerto.

At the evening performance, because of the illness of Mme. Jomelli, Mme. Langendorff again appeared, only to emphasize her wonderful art, and Albert Spalding made his initial bow to a New Orleans audience. When this talented young man played the Bruch Concerto he established his right to his place with the great virtuosi of the day. His work is polished in the highest sense, and his attention to detail attests to his musicianship and scholarly attainments. His success was complete. At both performances the orchestra did admirable work.

The Philharmonic Society, which has made all this possible, is now entering its fourth year. It has a large membership, which, judging from the success it has made by its offerings of the past season, will be doubled. At present the officers are: Harry T. Howard, president; Corinne Mayer, vice-president; Harry B. Loeb, secretary-treasurer.

Mrs. M. R. Grant, of Meridian, Miss., gave a piano recital at the residence of Mrs. Harry Howard. Mrs. Grant is a pupil of Bloomfield-Zeissler, and proved herself an artist of excellent technic, artistic intuition and of splendid interpretative powers. She played the A Flat Ballade of Chopin in a poetic, yet virile, manner, and the Schumann Symphonic Etudes, with a fine appreciation of dynamic values.

H. L.

### FARROW FOR ST. JOHN'S?

#### Baltimore Organist Offered Position at New Cathedral in New York

BALTIMORE, May 10.—Miles Farrow, choirmaster and organist of Old St. Paul's Church, has been asked to take charge of the music of the Episcopal Cathedral of St. John the Divine, New York. Mr. Farrow has not yet decided to accept the position, as efforts are being made to have him remain at Old St. Paul's Church, where he has been choirmaster and organist for fifteen years. Mr. Farrow is also choirmaster of Christ Protestant Episcopal Church, organist at Madison Avenue Temple and headmaster of St. Paul's School for Boys.

Mr. Farrow, who is a young man, was born in South Carolina, but has spent most of his life in Baltimore, and is prominent in musical circles. A testimonial letter has been sent to him urging him to remain in Baltimore. The letter was signed by scholars, musicians, churchmen, business men and other influential citizens. The salary offered by the New York church is said to be \$10,000 a year, in addition to fees for weddings and other affairs.

W. J. R.

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## ALBANY HEARS "AIDA" FOR THE FIRST TIME

Capital of the Empire State Gives a Brilliant Audience for Festival Concert

ALBANY, May 10.—The eighteenth annual May festival of the Albany Musical Association was inaugurated on Monday evening, May 3, at Harmanus Bleecker Hall, with an audience that exhibited the traditional brilliancy of an opening night. Verdi's "Aida" was the initial production, and was the really new element of the festival, for it was the first presentation of this opera in Albany. There was a chorus of 200 voices, the Boston Festival Orchestra, and Grace Bonner Williams, soprano; Florence Mulford, contralto; George Hamlin, tenor; Frank Ormsby, tenor; Gwilym Miles, baritone, and Oscar Hunting, bass, to interpret this opera.

For eighteen years Dr. Arthur Mees has directed and guided this local organization until it now ranks among the best choral organizations. Dr. Mees led singers and musicians with masterful authority, bringing out the many beauties of the opera by his excellent directing. The Boston Festival Orchestra again demonstrated its careful preparation for festival work by entering most thoroughly into the spirit of the work and playing with assurance and precision. The chorus sang with virility and fine tonal balance.

Grace Bonner Williams sang the title rôle with beauty of voice, intensity, dignity and clarity of tone. The *Amneris* was Florence Mulford, whose voice is of fine quality and dramatic timbre. George Hamlin, who is not a newcomer to Albany, sang the rôle of *Radames*, in which he won his usual applause. Oscar Hunting, who sang the rôles of *Ramphis* and the *King*, was the new soloist introduced this year. Gwilym Miles was an imposing *Amonasro*, handling his powerful voice with great skill, while Frank Ormsby as the *Messenger* was entirely satisfactory.

There were two concerts on Wednesday, the second day of the festival. At the afternoon concert, which was the popular one of the three, the Boston Festival Orchestra was given a wider scope to illustrate its powers, with Janet Spencer, contralto, and Carl Webster, 'cellist, as the soloists.

The feature of the evening concert was the singing of Gade's "Crusaders," with Reinald Werrenrath, baritone; Frank Ormsby, tenor, and Janet Spencer, contralto, as soloists. It was the first appearance in Albany of Mr. Werrenrath, who did artistic and finished work. The orchestra sustained a great share of the musical burden, and played the "Tannhäuser" Overture and other numbers with brilliancy. Three tone pictures from Rubinstein's "Tower of Babel" were given by the chorus.

B. R. L.

### Mendelssohn Festival in Geneva

GENEVA, N. Y., May 10.—The sixteenth annual festival of the Geneva Choral Society took place on Monday, April 26, an afternoon and an evening program being presented. The concerts were given by the Geneva Choral Society of 250 voices, the Boston Festival Orchestra and the following soloists: Grace Bonner Williams, soprano; Florence Mulford, contralto; Charles Kitchell, tenor; Gwilym Miles, baritone, and Carl Webster, 'cellist. The choral works were sung under the direction of Heinrich Jacobsen.

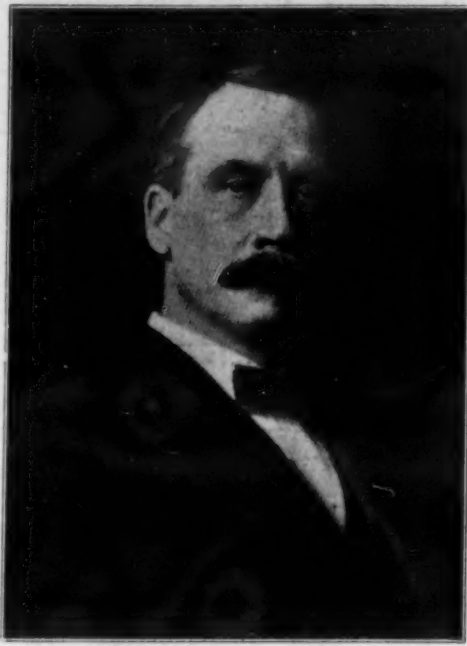
The festival took the form of a Mendelssohn celebration, though the afternoon program was not confined entirely to that composer's works, and the principal large work presented was the "Elijah." The general ensemble of chorus and orchestra was the most perfect of any of the concerts yet given and the artistic quality of the performances has never been surpassed in this city.

### Dunning Lecture Course Successful

Carrie L. Dunning, inventor of "The Dunning System of Music Study for Beginners," has just closed a successful lecture season in New York by a demonstration of her methods before a large and cultured audience at Teachers' College, Columbia University. The great interest shown in Mrs. Dunning's illustrations has brought her several engagements for lectures and normal training work next Fall in some of the leading educational institutions in New York City.

### Joachim Anderson Dead

Joachim Anderson, the noted composer and conductor, died last Saturday at a sanitarium near Copenhagen, Denmark. His widow, who survives him, was Miss Sarah D. Watson, of New York.



DR. ARTHUR MEES

One of America's Best Known Choral Directors—He Conducted the Concerts of the Albany Festival Last Week

### MME. HOWE-FABRI'S PUPIL

Dorothy Burnham Gives a Successful Concert in Gloucester

GLoucester, MASS., May 10.—Dorothy Burnham, mezzo-soprano, a pupil of Mme. Emma Howe-Fabri, of Boston, gave a concert in this city last Tuesday evening, assisted by Miss Tufts, violinist; R. G. Kingman, 'cellist; Charles Mandeville, tenor; George Stevens, accompanist. Miss Burnham sang groups of French and German songs, and with Mr. Kingman, Miss Tufts and Mr. Stevens gave Clough-Leigher's Cycle "Love-Sorrow," and closed the program with D'Hardelot's "Because." Solos were given by the assisting artists.

This is not the first time Miss Burnham has appeared publicly in Gloucester and other New England cities, and she met with gratifying success. She possesses a voice of much beauty and good compass. In her singing she gives evidence of the most careful training.

D. L. L.

### Jessie Davis a Busy Pianist

Boston, May 10.—Jessie Davis, the Boston pianist, is closing a season of activity during which she has played many times in Boston and other Eastern cities in recital and concert. She took part in a concert for the Talitha Cumi Home last week, Tuesday, and played at a concert in Milton, Mass., yesterday. Other engagements this month include a concert at Wayland, Mass., Saturday of this week at a concert for the Copley Society, next Wednesday, and a private recital in Boston, May 29. Early in June, Miss Davis will go to Ottawa, Canada for a few weeks, returning about the middle of July for concert engagements at private and semi-private musicales along the North Shore.

D. L. L.

### Rosenthal Tour Opens on October 17

Moriz Rosenthal has decided to open his American tour late in October, his first appearance being scheduled for New York October 17 in Carnegie Hall. The Austrian pianist, whose popularity in this country is well known, is looking forward to a coast to coast tour, his appearances numbering 100 in all. In England, where he has been playing recently after a phenomenally successful tour of Europe, Rosenthal has created a sensation, the critics unanimously giving him a place among the very greatest pianists in the world.

### Miss Mundell's Spring Concert

M. Louise Mundell, the Brooklyn vocal teacher, has issued cards for her annual Spring concert to be given by her pupils at Pouch Gallery, Monday, May 24. The new voices to be heard include the Misses Ruth S. Hoagland, Lucille Gaunt, Ethel Davison and James G. Hommel. Mrs. Gulian Ross, pianist, will assist. The Student's Glee Club, which consists of twenty-five pupils, will also sing.

### Ehrke Pupils in Recital

The pupils of Louis Ehrke gave a violin recital in Wallace Hall, Newark, N. J., on the evening of May 12. Those participating were Virginia Carr, Louisa Schaible, Vera Bluth, William Carr, Ruby Taylor, Abraham Laub, Oscar Haist, Charles Riegler, Frank E. Drake and Alfred Gill. Selections by Dancia, Gluck, Borowsky, Dria, Spohr, Savinsky, Alard, Musin, Tartini, Rode, Vieuxtemps, Wieniawski, Fitzenhagen and Wagner formed the program.

## EINTRACHT SOCIETY CLOSES ITS SEASON

Final Concert of Newark Organization  
Best of the Series—Mrs. Elizabeth F. Schaub, the Soloist

NEWARK, May 9.—Louis Ehrke is to be complimented on the excellent program which he conducted at the concert of the Eintracht Society in Wallace Hall last Monday evening. Beginning with the delightful overture to "Euryanthe," following with the Unfinished Symphony in B Minor, Dvorák's picturesque "In der Natur," three short and striking pieces by Massenet, and concluding with Edward German's three dances written for the dramatic production of "Nell Gwynne," there was much to please lovers of music.

The orchestra was responsive to every movement of the bâton and played with spirit, dash, delicacy, as required. The melodies in the overtures and the symphony were sung out by the violins in appealing tones, and in the second movement of the symphony the wind parts were charmingly played.

The soloist was Mrs. Elizabeth O. Schaub, a soprano from East Orange who has been studying singing with J. Pizzarello, who accompanied her on the piano. She sang first the Ballatella from "Pagliacci" and later MacDowell's "The Robin Sings in the Apple Tree"; "Si mes vers," by Reynaldo Hahn; "A Proposal," by Mary Turner Salter, and "Meine Liebe ist Grün," by Brahms. On both occasions she was recalled and sang again. Her voice is a high soprano of pure quality and good range and she sang with taste and expression.

## DRESDEN APPLAUDS AMERICAN

Rose McGrew, of Denver, Creates a Sensation at Breslau Opera

DRESDEN, SAXONY, May 4.—Raoul von Kozalski, in his seven pianoforte recitals, proved his pre-eminent musicianship. Especially successful as a Chopin interpreter, his sense of style stood him in good stead as a Mozart and Beethoven reader as well. He took Dresden by storm.

Among the important events of the past weeks have been the concerts by Teresa Carreño, by Wilhelm Backhaus, who enjoys the favor of the public, by Sven Scholander, who gave four delightful evenings, and the Max Reger concert, Erster Schnaudt being the singer.

The American singer, Rose McGrew, of Denver, who studied with Natalie Haenisch, is creating a sensation as *Chrysothemis* in Strauss's "Elektra," in Breslau. She appeared with equal success in Leo Blech's new opera, "Versiegelt." The Breslau papers are full of her praises.

Alfred von Bary sang *Siegfried* at the Royal opera. Burrian, so far, is superior to him in that rôle. Frau von Falcken essayed the rôle of *Brünnhilde*.

Bogea Oumiroff, baritone, is a bel canto singer of note. With him lyrical expression outweighs the dramatic, which he almost entirely lacks.

A. I.

### Wilcox Pupils for Chataqua

DENVER, COL., May 8.—Master Lewis Gower, a ten-year-old pianist; Mrs. William H. Huff, violinist, a pupil of Eugen Ysaye, and John C. Wilcox, the Denver baritone and teacher, appeared at a concert in Wolfe Hall on May 2. Many in the audience heard Mr. Wilcox for the first time and he was received with great enthusiasm. He will sing at another concert here on Saturday evening and is to appear before the boys of the Industrial School at Golden.

Secretary Boggess, of the Boulder, Col., Chataqua, is now engaging artists for the assemblage which will take place during July and August. Among others, Mrs. Adam Weber, contralto, a pupil of Mr. Wilcox, and Mary D. Taylor, soprano, of Westminster, also a Wilcox pupil, will appear. Mr. Wilcox will sing at one concert of the series.

### Cecil James at York Festival

Cecil James, who appeared at the recent Spring concert of the Schubert Choir, of York, Pa., was one of the most welcome features of the event. His previous appearances warranted the hearty welcome which he received. He was heard to advantage in "Celeste Aida" from Verdi's "Aida," which made such a distinctly favorable impression that he was compelled to respond with an encore number.

### "King Olaf" in Yonkers, N. Y.

YONKERS, N. Y., May 10.—The Yonkers Choral Society of 125 voices, Will C. Macfarlane, director, closed its thirteenth season with a rendition of Elgar's "King Olaf" at Philipsburgh Hall on May 4. The chorus

was assisted by an orchestra of thirty and the following soloists: Caroline Mihr-Hardy, soprano; John Young, tenor, and G. Magnus Schutz, bass. The accompanist was Stanley R. Avery.

The cantata was given a splendid performance and Mr. Macfarlane again demonstrated his thorough musicianship in his handling of the various forces under his bâton.

## RICHARD STRAUSS TO TRY MELODY FOR A CHANGE

German Composer Now Turns His Attention to Composition of a Light Opera

BERLIN, May 8.—Richard Strauss for a while, at least, will write no more cyclonic operas of the "Salomé" or "Elektra" pattern. His next work, which will be called "Sylvia and the Star," is being written in collaboration with Hugo von Hofmannsthal, the creator of the "Elektra" book. It will overflow with light, melodious music and will not be conspicuous for volcanic effects. The action takes place at the end of the eighteenth century, at the inception of the rococo period.

Von Hofmannsthal had induced Strauss to compose his next opera on another ancient theme, "Semiramis." He was delighted with the suggestion, but when he asked the librettist for his material a couple of weeks ago von Hofmannsthal said he had changed his mind, and proposed that Strauss should dedicate his next energies to something more truly melodious.

Gardner Lamson, of Boston, the American tenor who has been engaged to sing at the Treves Municipal Opera next season, will sail for the United States from Antwerp on Thursday with his wife. Mr. Lamson, before coming to Germany for operatic work two years ago, was head of the department of vocal music at the University of Michigan.

Ellison Van Hoose, another American tenor, who has been engaged for the Mayence Municipal Opera, is touring through the Scandinavian grand opera belt, and had the honor of singing at the Stockholm Royal Opera Wednesday night, before the Kings of Sweden and Denmark.

### Topeka Plans More Festivals

TOPEKA, KAN., May 8.—The first annual May festival took place on Monday and Tuesday, May 3 and 4, four concerts in all being given. The various attractions were George Barlow Penny, organist; Harry H. Barnhart, tenor and lecturer; a public school chorus of 700 voices, Mildred Hazelrigg, director; the Minneapolis Symphony Orchestra, Emil Oberhoffer, director; the Washburn Chorus of seventy voices, and the following soloists: Louise Ormsby, soprano; Esther May Plumb, contralto; Garnet Hedge, tenor; Arthur Middleton, bass; Alf Klingenberg, pianist; Richard Czerwony, violinist, and Carlo Fischer, 'cellist.

The success of this festival has made a permanent organization desirable and negotiations have been entered into with Harry H. Barnhart to direct the choral forces.

### Maine Festival Announces Soloists

PORTLAND, ME., May 10.—The Maine Music Festival Association has announced the particulars for the festival to be held on October 11, 12 and 13 of this year. As before, the chorus will consist of 800 voices under the direction of William R. Chapman, and the orchestra will be from New York. The usual three evening and two afternoon concerts will be given as well as three public rehearsals. A special feature will be the performance of the finale of Act 1 of "Parsifal." The soloists will be Mme. Jomelli, Geraldine Farrar, Mme. Langendorff, Frederick Gunster, tenors; Frederic A. Kennedy, tenor, and Reinald Werrenrath, baritone.

### Josephine Knight in "Faust" Aria

SOUTH FRAMINGHAM, MASS., May 5.—Josephine Knight, soprano, was the principal soloist of the Spring concert of the Framingham Choral Union, at the Grace Congregational Church, last evening. She was in splendid voice and her rendering of the "Jewel Song" from "Faust" was a veritable delight. Her other numbers were rendered in an altogether acceptable manner. Conductor Charles P. Scott directed with authority and interpretative insight. Albert M. Kanrich, violinist, who was a member of the assisting string quartet, played the obligato to two numbers.

Christian Sinding, the Dane, has brought out his opus 82, a series of "Studies and Sketches" for the piano. They are said to be very disappointing.

A London critic describes Mme. Schumann-Heink as "the vocal equivalent of Mme. Carreño."



## Every Violinist Should Become a Proficient Pianist, Says Miss Austin

Young American, Who Has Won Distinction as a Soloist, Advocates Broader Studies for Musicians Who Are Specialists—  
Nervousness an Aid to the Performer

"Do you know anything about bows?" queried Florence Austin, violinist and artist—pupil of Ovide Musin, the great Belgian virtuoso and teacher, as I entered her studio.

And the question was well asked, for Miss Austin, with a puzzled look on her face, was trying and testing, in the mysterious way known only to professional players, a Tourte, a Vuillaume, a Voirin, and other bows. Not only were there bows, but also violins, among them a Vuillaume and a Gricino, reposing in single and double cases in the foreground. The whole instrumental setting was completed by a piano, music-covered and redolent of work, that filled the background and gave the studio the appearance of a "fiddle shop."

And in the midst of this artistic disarray of instruments stood Miss Austin, her very attitude suggesting indecision, but in decision of an entirely satisfying type. Of tall and commanding appearance, the player gave every evidence of that graceful and attractive stage presence which, together with her violinistic powers, had won her an enviable position among women players on the American concert stage. A thoughtful face, one suggesting power and repose, yet presaging intense emotional feeling when under the dominating influence of the violin and its great compositions; so Miss Austin appeared to me as she reluctantly turned from her engrossing task and replied to my questions about her work.

"What is most difficult for me in violin technique? Why, it's all difficult; nothing is easy to do! Of course, you know everything yields to practice, though I think—yes, I'm sure, the running passages in the modern violin concertos, like the Tschai-kowsky, are rather hard for me. You see, I'm not quite in sympathy with the modern compositions that give the orchestra the bulk of the real musical development and relegate the solo instrument to the background and make it comment in a negative way on the subject rather than state it positively.

"Such works I find difficult, perhaps un-interesting" would better express my meaning. I suppose that your question really meant technical difficulties? Oh, those I conquered long ago in Liège, where I studied some time ago, receiving from Mr. Musin a lesson every day.

"Do you know," Miss Austin resumed, after a reminiscent pause and a faraway look in her eyes, "I practised seven hours a day then! It was too much, entirely too much, and I regretted it later, for after I took my prize at the Royal Conservatoire at Liège I was completely worn out. I practise about four hours a day now, and I think that's enough for any girl. Of course, I've solved the technical problems so that I don't need to bother about them, and that leaves me free to study violin in a broader way. Not that I neglect my scales or certain of the great studies, but I devote the major portion of my time to repertoire work.

"I suppose I do things differently, but I always play the first movement of the Mendelssohn Concerto every day, and just as invariably play some Bach.

"Do you know, a queer thing happened during my Western tour! In Minneapolis I played with the Symphony Orchestra, and, at the director's request, compositions by Ernst and Vieuxtemps. You can imagine my surprise on reading the criticisms the next day to find them all laudatory but one, which did not attack me, but which 'pooh-poohed' the Belgian school because it was nothing but 'technical show'!

"Now, you're a violinist and you know as well as I do that the Belgian school has produced the greatest players and the most violinistic compositions ever written for the instrument. It's true that they sometimes lack musical depth, but they are so grateful and—"

Exercising a woman's prerogative, she changed the subject, "Do you know, I never studied Bach until I went to Liège? The Belgian school is the most catholic one in the world, and I didn't study only violin there, I studied music!

"While I'm on the subject of study I may as well say some other things that I have thought about a good deal. Every violinist ought to play piano. I began piano study three years before I began violin, and I've studied both together ever since, until I play piano almost as well as I do violin. Specialize on violin certainly, but broaden your horizon by knowing the literature of the piano.

"And then, about studying abroad. Since M. Musin is here in America one can get just as good instruction without going to Europe. We have the atmosphere here, too, but there are too many distracting things here in New York. In Liège we studied music, we heard music, we talked music all the day long. We actually lived and breathed music until we could think of nothing else. After all it isn't the teacher alone, the concerts or whatnot, that make a 'musical atmosphere'; it's a permeating something that makes music just seem the one real thing in the world!"

"How do you feel when you stand up before a large audience?"

"Nervous, of course! But that usually wears off after the first few bars. I really think that nervousness helps some, that it is a sign that the artist is keyed up to the highest pitch and that he is anxious to give only the best that is in him. They say that Elman is never nervous. Perhaps it will be with him like it was with Wilhelmj, whose boast it was that he never became nervous before the public. One night he got 'stage-fright' and the wreck was so complete that he never had the courage to appear publicly again. You will remember that he retired suddenly.

"But do you know I wasn't a bit nervous when I played in Minneapolis! That is my home city, and I'm proud of it. You in the East don't know what they are really doing for music out there. Why, they have an orchestra that rehearses every day and plays twice a week to crowded houses, and on Sunday afternoons they almost always turn away from 500 to 800 people who are unable to get seats. And the people are so musical, too! Here they are musically worn out, blasé, but there—and her powers of description failed, and she smiled and gave a characteristic gesture which, if it did anything, implied that the Western people are the musical "salt of the earth."

"I wonder," she resumed, "whether many violinists study tone as I do? I try to imitate the singer, to follow his style and clarity of phrasing, to imitate his legato, to infuse a vocal quality into my tone. And I'm succeeding more and more.

"But give a player tone and technique, a good broad style, everything desirable, in fact, and still he may not succeed. No enterprise requiring an introduction to the public can succeed without a means of making that introduction, and America has long needed a musical paper that would take up the cudgel for the American artist in a legitimate manner. MUSICAL AMERICA has done, and is doing, this, and I think that the paper is just fine!"

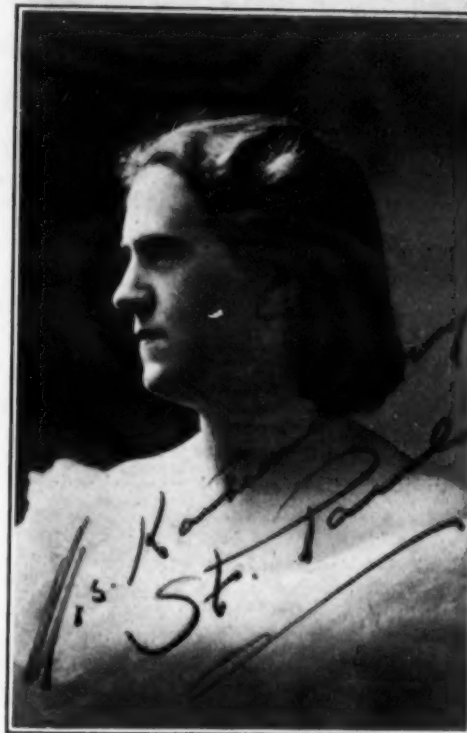
And so, with this expression of good will I left, saying as she gave me a parting hand-shake, "I'd keep the Tourte if I were you." \* \* \* I had proceeded down one flight of stairs when I was halted by the invariable "woman's last word."

"And, please, don't forget to say that M. Musin has dedicated his last two compositions to me."

And so I here record it. A. L. J.

A bronze bust of Camille Saint-Saëns has just been placed in the Paris Opéra's museum. It is a replica of the one presented to the city of Dieppe by Mme. Carruette two years ago.

## AMERICAN SOPRANO RETURNS FROM STUDY WITH BERLIN MASTERS



MRS. KATHERINE E. GRAY

Well Known in St. Paul as a Concert Soprano and Teacher

BERLIN, May 5.—Mrs. Katherine Ewertson Gray, of St. Paul, Minn., has just left Berlin for the homeland, after a Winter's course in voice production and coaching with May E. Peterson and Mme. Nikisch. This is Mrs. Gray's second period of European study. She first studied under Mme. Lilli Lehmann, at which time she made several successful appearances with symphony orchestras in various musical centers in Germany. For several years Mrs. Gray has been connected as teacher of voice in the Northwestern Conservatory of Music, where she has had unqualified success. Before leaving Berlin she made several appearances singing at semi-public musical affairs, and also sang in the American church on Nollendorf Platz. She has a beautiful soprano voice, which she used in a musicianly manner. J. M.

## Providence Club in "Indian Summer"

PROVIDENCE, R. I., May 10.—The second annual concert of the Monday Morning Musical Club took place on May 7 in Memorial Hall. A good-sized audience was present, and the local charity for which the concert was given netted a large sum of money. Nearly all the active members participated in the concert, and the club's artistic reputation was well maintained. The last number of the program was Eduardo Marzocchi's Cantata "Indian Summer," given by the entire club.

The last concert by the Foster String Quartet was given Wednesday evening to a well-filled house. The assisting artists were Edith Bullard, soprano, and Gene Ware, pianist. L. H. M.

## Josephine Swickard's Engagements

Josephine Swickard filled her second engagement with the Detroit Symphony Orchestra on April 22, and was immediately engaged by the Harmonie Society for June 1. She will also appear in recital before the Indiana State Music Teachers' Association at Lafayette, Ind., June 30. Some of her engagements in the East during May are with the Woman's Club, East Orange, N. J., May 19; the Oratorio Society of Bethlehem, Pa., May 20, and Carnegie Lyceum, New York, May 23.

## George Krüger's Musicales

George Krüger gave an informal musicale on Monday evening, May 3, at his studio in Carnegie Hall. Among the numbers which completed the attractive program were "Carnaval," by Schumann; "Dragon Flies," by Homer N. Bartlett, and a Concert Etude by Greendahl.

## PHILA. BASSO GIVES A FAREWELL RECITAL

Frank M. Conly to Sing Abroad—  
Numerous Pupils' Recitals  
in Quaker City

PHILADELPHIA, May 11.—Frank M. Conly, the young basso whose artistic singing is well known to Philadelphians, and seems to mark him a coming grand opera star, gave a well-attended song recital at Witherspoon Hall this evening. It was in the nature of a farewell to his many friends and admirers here. He leaves for England next month, where he has engagements to sing publicly during the Summer.

Mr. Conly's program was varied, eight of the selections being from grand opera. His voice was in excellent condition, and he received repeated encores. He has recently been acquiring a repertoire of the bass rôles in several operas which he will sing while abroad. Mr. Conly is soloist at the Second Presbyterian Church and also at the Rodeph-Shalom Synagogue. He added much to his fame here when he sang the part of Marcel in "Les Huguenots," with the Philadelphia Operatic Society last Fall. Mr. Conly's uncle, George A. Conly, was one of the most celebrated basses of his day.

Elizabeth E. Martin, pianist, was introduced at a recital given this week by Paul Krummeich, Harriet T. Bagley, soprano, assisted. Miss Martin played Beethoven's Sonata in E, op. 90; Chopin's Nocturne in D, and Valse in C Sharp; Liszt's Rhapsodie, No. 6, and compositions by Schumann, Strauss and Grieg. She made an excellent impression by her musicianly interpretations.

The Fellowship Club of West Philadelphia, a chorus of male voices under the direction of William B. Kessler, gave the second concert of its sixth season last Saturday evening at Horticultural Hall. The auditorium was well filled by representative music lovers. The assisting soloists were Elsie Baker Linn, contralto, and John Wotzemann, violinist.

Nathan Fryer, the recently-appointed principal of the piano department of the Camden School of Music, gave a recital this week at Mogan's Hall, in that city. Mr. Fryer is well known among the best musicians of this city.

Stephen Campbell, a promising young pianist, who represented the Dietrich Piano School in Greek Hall last Friday afternoon, is a pupil of Walter N. Dietrich. He will give a recital next month, the program containing several masterpieces of piano composition.

At the Pennsylvania Conservatory of Music last Saturday evening Elsa H. Pluckert, pupil of Vivian Ingle, gave a piano recital, assisted by Dr. Wayne T. Killian, baritone. Pupils of the Philadelphia Musical Academy appeared in concert last Thursday evening at No. 1617 Spruce street. Violin, piano and vocal selections were rendered. Myrtle B. Piper and Morris Brown, pupils of Comb's Broad Street Conservatory of Music, gave a piano and violin concert in Greek Hall last Saturday afternoon, before an appreciative audience. Emma Cecelia Steeple was presented in a piano recital at the Philadelphia Conservatory of Music last Thursday evening. She was assisted by Anna Weitsman, violinist, and Miss A. V. Hoopes, soprano.

The Women's Committee for the Philadelphia Orchestra was given a reception in the rooms of the Musical Art Club last Friday afternoon. The success and permanence of the orchestra is largely due to the subscriptions secured by this committee. The deficits for the season are made up through the members of the committee, and the efforts of the women are directed towards ways and means to provide first-class music for this city. S. E. E.

The Norwich Festival Chorus, though established in 1824, had never been heard in London until two weeks ago, when it sang "The Dream of Gerontius" in Queen's Hall, with Gervase Elwes as one of the soloists.

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Eugene Nowland, president of the American Music Society, Los Angeles, will open a Summer studio in Hollywood, Cal.

E. R. Kroeger, pianist, of St. Louis, gave a concert at the Executive Mansion, Jefferson City, Mo., under the auspices of the Women's Club of that city, on the afternoon of May 11.

C. H. Beebe, assisted by Martha Gissel, soprano; William Grafing King, violinist, and Edith Milligan King, accompanist, gave an organ recital at the Classon Avenue Presbyterian Church Tuesday evening, May 4.

The season-end concert of the Ladies' Treble Clef Club, Galveston, Tex., took place on Saturday evening, May 1, at the Prince Theater, when the club presented Mme. Maconda, soprano, and Mary Elizabeth Rouse, pianist.

Marcus Kellerman, of Savannah, Ga., a young singer of much promise, who went to Europe last Summer to study for a grand opera career, has decided to return to his home city and abandon his operatic ambitions, owing to the serious illness of his wife.

Arthur Whiting gave the first of a series of three lecture-recitals on harpsichord and pianoforte music at the Academy of Music, Brooklyn, Tuesday evening, May 4, his program ranging from Domenico Scarlatti (1683-1757) to Chopin (1809-1849).

The Crescendo Club of Atlantic City, N. J., furnished opening musical numbers at all of the sessions of the two days' convention of the Women's Clubs of the State of New Jersey, Friday and Saturday, May 7 and 8. The club also gave a musicale for the Federation on Friday.

The Manhattan Ladies' Quartet, Irene Cumming, Louise Johnston, Annie Laurie McCorkle and Anna Wynkopp, gave a concert at Arion Hall, Brooklyn, Thursday evening, May 6, assisted by Betsy Askensy, pianist; John Young, tenor, and Frank H. Warner, accompanist.

The Lake Geneva Chorus, Lake Geneva, Wis., recently gave the fourth concert of the season under the direction of Curtis A. Barry, presenting Gade's "Crusaders." The soloists were Frederick Carberry, tenor, of Milwaukee; Dr. Hugh Schusler, bass, of Chicago; Mrs. Laurie Bell, soprano. The accompanist was Bertha Sampson Barber.

Pupils of G. S. Bush, of Milwaukee, were heard to advantage in a song recital Thursday evening, April 29, at St. John's Guild Hall, Hanor and South Pierce streets. Those participating were Misses Emma Abbot, Emma Kelly and Jessie England. Compositions of nearly every school and period were represented on the program.

The last musical service of the season at Trinity Episcopal Church, Toledo, O., was given to the rendition of the last half of Handel's "Messiah" by the choir of fifty voices, Herbert Foster Sprague, director. The soloists were Jonathan Rogers, tenor; William Zapfe, baritone, and Masters Henry Ehrle, Robert Trautwein and Raymond Kocher.

Free organ recitals were given at St. Paul's Church, Buffalo, N. Y., on the afternoons of May 6, 7 and 8, for the special pleasure of out-of-town visitors to the May Festival. The programs were played by Mr. Kaffenberger, organist of the North Presbyterian Church, and William J. Gompf, organist of Lafayette Avenue Presbyterian Church.

The Handel Choral Society held its May Musical Festival at Ursinus College, Collegeville, Pa., on May 6 and 7. Cowen's "Rose Maiden" and Bruch's "Fair Ellen" were the works sung. The soloists were Mrs. H. W. Greene, soprano; Mrs. N. Hackett Cooper, contralto; Nelson Chesnut, tenor, and Perley Dunn Aldrich, baritone.

Charles Heinroth, city organist of Pittsburgh; Ad M. Foerster and Luigi von Kunits have been chosen as judges of a piano contest to be given on June 4 by pupils of the Western Pennsylvania Institution for the Blind. A gold medal is offered to the successful contestant. The director of the musical department of the institution is W. L. Mayer.

Channing Ellery's band recently opened a three weeks' engagement at the Milwaukee Hippodrome with two Sunday concerts that attracted large audiences. This organization has always aroused much enthusiasm in Milwaukee, and there is every indication that all records for attendance on band concerts will be broken during the short season.

As a result of the performance of Pierné's "Children's Crusade" in Milwaukee recently, a woman's quartet, organized to sing certain of the parts of that work, is to be permanent. The singers, all members of the Cecilia Choir, are: Mrs. E. H. Richards, soprano; Mrs. G. H. Dickinson, soprano; Frances Cleary, contralto, and Winifred Clarke, contralto.

The annual election of the Tuesday Musical Club of Pittsburgh, held last week, resulted in the selection of Mrs. John C. Slack as president, Mrs. Joseph W. Marsh first vice-president, Annie E. Griffith second vice-president, Mrs. Frederick W. McKee secretary, Eliza M. Davison treasurer, and Mrs. H. Talbot Peterson, chairman of the club's choral section.

The Paulist Chorister Society of Chicago, an organization of 150 men and boys, sang at Holy Rosary Church, Detroit, Mich., on Monday evening, May 3, for the benefit of Detroit orphans. The regular home of its concerts is Orchestral Hall, Chicago, where, with the assistance of the Theodore Thomas Orchestra, it produces oratorios each season.

Many music lovers of Norfolk, Va., have offered to subscribe to a fund that will enable the Norfolk Festival Chorus to become a permanent organization and place it in a position to give annual concerts similar to those recently given at the Academy of Music, when the chorus sang with the New York Symphony Orchestra. It is planned to hold a musical festival every Spring.

The Toronto Symphony Orchestra appeared at Massey Hall, Toronto, Canada, on Monday evening, May 3, with Edith Miller, contralto, as soloist. Miss Miller sang the aria from Donizetti's "Favorita" entitled "O Mio Fernando," "The Little Dustman," by Brahms, and a group of English songs. Maud Bell, cellist, and Thorp Bates, baritone, also took part in the program, which was one of the most successful ever given by the Toronto Symphony Orchestra.

An interesting students' recital was given at the Peabody Conservatory, Baltimore, Wednesday afternoon, by pupils of Director Harold Randolph and Ernest Hutcheson. Especially interesting numbers were the Chopin Polonaise in A Flat, which was played by Lawrence Goodman in a masterful manner, and Wagner's Evening Star, from "Tannhäuser," which was finely sung by Harry P. Veazie, baritone.

The Milwaukee Musical Society, one of the oldest and most honored musical organizations in Wisconsin, has become a member of the North American Sängerbund. The following officers have been re-elected by the society: President, Arthur Koenig; vice-president, Louis Biersach; secretary, Henry D. Hesse; financial secretary, Gustave Reidl; treasurer, Henry C. Schranck; librarian, Dr. Leo Schiller.

An interesting concert was given on Thursday evening, April 29, under the auspices of the Oratorio Society in Club Hall, Montclair, N. J. The work of the quartet, composed of Messrs. Carl Schoner, first violin; R. W. Smith, second violin; Elliott Marshall, viola; Arthur Severn, violoncello, and Mark Andrews at the piano, was excellent. The assisting artists were Jean-

ette Fernandez, soprano, and H. Denton Bastow, tenor.

The piano pupils of George L. McMillan appeared in recital in Fort Worth, Tex., on April 17, and, assisted by the piano pupils of Wilbur MacDonald, gave a musicale on the evening of April 29. Stella Braswell, Florence Patterson, Birdie Stevenson, Ada Pierce, Savannah Craft, Pearl Walker, Vera Kinnery, Allee Dyer, Elise McClanahan, Lollie Brittain, Florence McCarver, Marion Douglass and Anna Waples were the students that participated.

"The Dancing Doll," a new comic opera written by Horatio Winslow, son of Chief Justice Winslow, of the Wisconsin Supreme Court, with music by Herbert Stothart, of Milwaukee, was presented in that city last week by the Haresfoot Dramatic Club of the University of Wisconsin. The production and its presentation were received most enthusiastically by the large audience. Mr. Winslow has recently been made associate editor of *Puck*.

The Women's Educational Club of Colliwood, O., closed its season last Friday evening with a program devoted to the works of Richard Wagner. The illustrations were rendered by Dorothy Geyser Longnecker, pianist, and Mrs. Frank Green, soprano. Mrs. Longnecker and Mrs. E. D. Gardiner have given Tennyson's "Enoch Arden" with the Strauss music in many cities throughout the State, demonstrating great artistic ability in their renditions.

An interesting feature of the first of the musicales given at the home of Ovide Musin, the violinist, in New York City, was the rendition of a trio by Hans Sitt, and a manuscript trio by Rafael Navarre. These were played by Lily Le Grand Love, violinist; Mabel Madison Watson, piano; Mme. Olga Severina, cello, and Mme. Nana Driscoll, tympanist. Although the works were written for trio only, Mme. Driscoll composed her own part in both, making them effective quartets.

The Flatbush Glee Club, John Hyatt Brewer, conductor, with the assistance of Eloise Eggleston, pianist; Livingston Chapman, baritone; W. A. Thayer, organist; Sidney Dorlon Lowe, pianist, and the King-De Nike String Quartet, gave the ninth concert of the fifth season at Erasmus Hall, Brooklyn, Thursday evening, May 6. The program was exceptionally interesting and of great variety, opening with Mr. Brewer's own "Angelus" and closing with the "March of the Men of Harlech."

The Schubert Choral Society, Charles Wade Walker, director, gave its first concert at the Pouch Mansion, Brooklyn, Thursday evening, May 6. The principal number on the program was Hofmann's "Melusine," in which the solo parts were taken by Viola Pearce, soprano; Verona Miller, contralto; Matthew Holmes, baritone, and H. M. Kittredge, bass. The orchestra was recruited from the Cuyler, Schubert, Brooklyn Philharmonic and Hoadley orchestras—all amateur organizations.

Tuesday, May 4, marked the date of the so-called "Musical Evening" at the Atlantic City High School. An elaborate program was ably rendered by the Crescendo Club, Minnie Lewis, Mrs. Warren Cale, Edna Baier, Misses Reeve, Rotholz, Jeffries, Carter, Mrs. John Ingraham, Mrs. H. W. Hemphill, Evelyn Tyson, Elizabeth Munson, Mrs. H. K. Eaton, Maud Bozeth, Mrs. August F. Bolte, Mary Bolte, Miss Ketchum Cotton, Mrs. Anna Castner-Tucker, Mrs. Alfred W. Westney and Mrs. E. B. Cooper.

Helen Canfield, soprano, gave a song recital at the Orpheus Parlors, Buffalo, N. Y., recently. Her numbers were an aria from the "Marriage of Figaro," songs by Schubert, Bohm, and the "Flower Song" from "Faust," as well as duets by Bohm and Nicolai, in which Miss Canfield was joined by Mr. Wolfungen, her teacher. The latter also sang an aria by Weber, and two groups of songs. The accompaniments were played by Ruth Miller and Julius Lange, Mr. Lange also contributing a group of piano solos.

James C. Warhurst has just concluded a series of seven Saturday afternoon concerts at the North Baptist Church, Camden, N. J. The attendance has been large. His assisting artists have been Minnie Acker,

soprano; Emil R. Bierfreund, baritone; Bessie Hand, contralto; Powell G. Fithian, baritone; Bessie W. Sharp, Paul Volkmann, tenor, and Frank Bibighaus, organist. Mr. Warhurst, who has had a busy teaching season, recently presented two of his pupils, Miss Hand and Mrs. J. S. W. Holton, in a vocal recital at his Philadelphia studios, Chestnut street.

Under the direction of H. Whorlow Bull, the Windsor and Walkerville (Ont.) Choral Society gave Mendelssohn's "Elijah" in the Windsor Armories on Thursday evening, May 6. The chorus consisted of 150 voices, and the soloists were Alice Calder Leonard, Mrs. Charles A. Parker, Clyde A. Nichols and Charles M. Clohecy, who were assisted by Miss A. Clark, Mrs. W. Walmoth, Mrs. C. R. Swales, Mrs. E. Phillippo, Miss L. E. Lee, Dr. L. D. Hogan and W. F. Low. The orchestra was under the direction of Prof. William Yunc, with Irene Whittaker at the piano.

Charles E. Clemens, organist of the Harkness Memorial Chapel of Western Reserve College for Women, Cleveland, O., has announced the five Sunday afternoon organ programs for the month of May. A special feature of these programs will be the repetition during the month of one of the larger organ works, performed during the season, on each program. The recitals have been remarkably successful during the present scholastic year, a fact that is due to the unacknowledged composition of the programs as well as to the excellent playing of Mr. Clemens, who is one of the really great concert organists of America.

The MacDowell Club of Nashville, Tenn., gave one of the most successful concerts on April 14. The program included works by Schultz-Evler, MacDowell, Puccini, Gabriel Marie, Beethoven, Strauss, Saint-Saëns, Schumann, Wagner and Abt. The artists were Kate Compton, pianist; Addine Campbell, soprano; Eugene Tavenner, Lillie Wooten, Guy McCullum, Charles Washburn, Daisy Lenehan and Mrs. L. G. Noel. The feature of the concert was the MacDowell Concerto in D Minor, played by Miss Lenehan, assisted by Mrs. Noel. Mrs. Elizabeth Fry Page prefaced the performance of this work by an introductory talk.

The program of the San Francisco Musical Club, given on May 6 at Century Club Hall, was a miscellaneous one, containing compositions by Chaminade, Planel, Bizet, Tor Aulin, Massenet, Schütte, Sibelius, Delibes, Lully and Beethoven, thus contrasting with the special programs which have been given throughout the year. The most important number was the Beethoven Concerto in C Minor. The participants were: Martha Dukes, Emilie Gnauck, Mrs. S. H. Beckett, Miss W. S. Noyes, Mrs. R. I. Howitt and Miss Pratt, pianists; Mrs. Leon Lewin, Marion Cumming and Mrs. A. E. Phelan, singers, and Caroline Nash, violinist.

Monday evening, May 3, the advanced piano pupils of Lewis Richards, of the Ganapol School of Musical Art, Detroit, gave a musicale at Grinnell Hall. The following program was rendered: Concerto in D Minor (Bach), Grace Harris; "Sonata quasi una Fantasia" (Beethoven), Sara E. Smart; "Barcarolle" (Chopin), May Preston; Concerto in D Minor (Mozart), Hilda Lichtenstein, with orchestral accompaniments on second piano by Mr. Richards; Melodie in G Flat (Moszkowski); Impromptu in F Minor (Faure), Lucille W. Beardsley; Scherzo in B Flat Minor (Chopin), Grace Harris; Concerto in C Minor (Beethoven), Ada Lillian Gordon, accompanied by Mr. Richards.

The Mu Phi Epsilon, a sorority, the members of which are music students, held its grand chapter meeting in Toledo during the past week. Many concerts were given during the meeting, and business sessions were held. The chapters represented were: Alpha, of Cincinnati; Gamma, of Ann Arbor; Delta, of Detroit; Epsilon, of Toledo; Zeta, of Green Castle, Ind.; Eta, of Syracuse; Theta, of St. Louis; Iota, of Chicago; Kappa, of Indianapolis, and Lambda, of Ithaca, N. Y. The following officers were elected during the session: President, Elfrida Langlois, Detroit; vice-president, Eunice Simms Parker, Syracuse; secretary, Alice Isabelle Davis, Cincinnati; treasurer, Mamie Baker Worley, Kansas City; historian, Nellie Brown, Ann Arbor.

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## WHERE THEY ARE

Changes and additions to this schedule should reach the office of *MUSICAL AMERICA* not later than Friday of the week preceding the date of publication.

## Individuals

*Beddoe, Daniel*—New York, Sängerfest, June 19, 20, 21, 22.  
*Benedict, Pearl*—New Brunswick, N. J., May 27.  
*Bispham, David*—Valley City, N. D., May 24.  
*Fargo, N. D.*, May 25; Evanston, Ill., June 4.  
*Bland, John*—Easton, Pa., May 18; Maplewood, N. J., May 19; Baltimore, Md., May 25; Flemington, N. J., June 3.  
*Bowne, Frances Hewitt*—New York, May 26.  
*Cartwright, Earl*—Malden, Mass., May 25.  
*Croston, Frank*—Allentown, Pa., May 18; Lansing, Mich., May 21.  
*Elwyn, Myrtle*—Colorado Springs, Colo., May 15; Oklahoma City, Okla., May 17; Galveston, Tex., May 18 and 19; Houston, Tex., May 20 and 21; Austin, Tex., May 22; Dallas, Tex., May 23; Fort Worth, Tex., May 24; Paris, Tex., May 25; Tarkio, Mo., May 29.  
*Fanning, Cecil*—Oberlin, O., May 17.  
*Fornia, Rita*—Greenville, S. C., May 21.  
*Gunster, Frederick*—Paterson, May 23; Ridge-wood, N. J., May 28.  
*Hellstrom, Mme. Anna*—New York, Carnegie Hall, June 13.  
*Hinkle, Florence*—Roanoke, Va., May 15; Asheville, N. C., May 17 and 18; Charlotte, N. C., May 19 and 20; Raleigh, N. C., May 21 and 22; Florence, S. C., May 24 and 25; Wilmington, S. C., May 26 and 27; Norfolk, Va., May 28 and 29; Richmond, Va., May 31 to June 6; Columbus, O., June 25 and 26.  
*Hudson, Caroline*—Allentown, Pa., May 18; New Brunswick, N. J., May 19; Wooster, O., June 15.  
*James, Cecil*—Allentown, Pa., May 18; Lansing, Mich., May 21.  
*Kahler, Grace Clark*—Seattle, Wash., May 15; Victoria, B. C., May 17; Vancouver, B. C., May 18 and 19; Bellingham, Wash., May 20; Portland, Ore., May 21 and 22; Tacoma, Wash., May 24 and 25.  
*Keyes, Margaret*—Ann Arbor, Mich., May 15; Cedar Falls, Iowa, May 17 and 18; Grinnell, Iowa, May 19 and 20; Mount Vernon, Iowa, May 21 and 22; Moline, Ill., May 24 and 25; Kalamazoo, Mich., May 26; Grand Rapids, Mich., May 27 and 28; Fort Wayne, Ind., May 29; La Porte, Ind., June 2; Evanston, Ill., June 3, 4 and 5.

*Lawson, Dr. Franklin*—Buffalo, May 15; Newark, N. J., May 17.  
*Martin, Frederic*—Four weeks' Southern tour, beginning May 17.  
*Müller, Christine*—Fairmont, W. Va., May 21; New Castle, Pa., May 28; Wooster, O., June 15; Pittsburg, Pa., June 18.  
*Richard, Hans*—Portsmouth, O., May 19.  
*Schwan, Bertram*—Greeneville, S. C., May 19 and 20.  
*Strong, Edward*—Roanoke, Va., May 15; Asheville, N. C., May 17 and 18; Charlotte, N. C., May 19 and 20; Raleigh, N. C., May 21 and 22; Florence, S. C., May 24 and 25; Wilmington, N. C., May 26 and 27; Norfolk, Va., May 28 and 29; Richmond, Va., May 31 to June 6.  
*Swickard, Josephine*—East Orange, N. J., May 19; Bethlehem, Pa., May 20; New York City, May 22; Detroit, June 1; Lafayette, Ind., June 30.  
*Wells, John Barnes*—New York, May 17.  
*Werrenrath, Reinald*—Cedar Falls, Ia., May 18; Grinnell, Ia., May 20; Mt. Vernon, Ia., May 22; Moline, Ill., May 24 and 25; Kalamazoo, Mich., May 26; Grand Rapids, Mich., May 27 and 28; Fort Wayne, Ind., May 29; Marion, Ind., May 31 and June 1; La Porte, June 2; Evanston, Ill., June 3, 4 and 5.  
*Young, John*—Plainfield, N. J., May 17; Staten Island, May 25; Poughkeepsie, N. Y., June 2; Johnston, N. Y., June 3; Williamstown, Mass., June 8.

## Orchestras, Quartets, Choruses, Etc.

*Chicago Orchestra*—Ann Arbor, Mich., May 15; Cedar Falls, Iowa, May 17 and 18; Grinnell, Iowa, May 19 and 20; Mount Vernon, Iowa, May 21 and 22; Moline, Ill., May 24 and 25; Kalamazoo, Mich., May 26; Grand Rapids, Mich., May 27 and 28; Fort Wayne, Ind., May 29; Marion, Ind., May 31 and June 1; La Porte, Ind., June 2; Evanston, Ill., June 3, 4 and 5.  
*Dresden Philharmonic Orchestra*—Buffalo, May 15; New York, May 16; Newark, N. J., May 17.  
*Pittsburg Festival Orchestra*—Roanoke, Va., May 15; Asheville, N. C., May 17 and 18; Charlotte, N. C., May 19 and 20; Raleigh, N. C., May 21 and 22; Florence, S. C., May 24 and 25; Wilmington, N. C., May 26 and 27; Norfolk, Va., May 28 and 29; Richmond, Va., May 31 to June 6.  
*Royal Vandes Artillery Band*—New York, Carnegie Hall, May 16.

## WHY SEMBRICH RETIRED

## Paucity of Modern Works for Coloraturas Given as Reason for Opera Farewell

The lack of new operas being composed for the lyric sopranos is one of the reasons assigned by Mme. Sembrich for her retirement from the operatic stage.

"The taste of the public has advanced beyond the repertoire of *Gildas*, *Lucias* and *Traviatas*, and an artist cannot live now on such," she said. "The composers are writing nothing new for the lyric sopranos. The last new rôle I created was *Mimi*, in 'La Bohème,' and immediately after writing that opera Puccini turned his attention to only the dramatic rôles. When I first became a singer the old Italian repertoire had already begun to lose its hold. The operas of Wagner had begun to have their influence. Think, then, how little these old works must correspond to the musical taste of the public to-day. If the composers had written new rôles for singers of my style of voice I might have listened to the entreaties of my friends and not ceased to sing in opera. But so long as the old music is all I can find suited to my voice, I prefer to sing in concert, where I can always make my programs out of the best music and that which is suited to my voice. The fact that I have kept my voice as it is to-day is altogether due to the fact that throughout my whole career I steadily refused to sing anything that did not lie within my powers."

## LONDON'S LATEST PRODIGY

*Effie Kalisz*, Ten-Year-Old Pianist, a Worthy Artist

LONDON, April 26.—A remarkable success was achieved in Steinway Hall yesterday afternoon by *Effie Kalisz*, the ten-year prodigy of London birth and Polish parents.

She made a decided impression at the outset yesterday in Beethoven's Sonata in C Minor, op. No. 1. Her phrasing lacked neither clearness nor breadth, and the finale was presented with an astonishing amount of animation. Compositions by Scarlatti and Schumann were next executed in a truly artistic fashion.

The performance of Liszt's Polonaise in E Major evoked the heartiest applause, the work being played with authority and firmness.

She has technique that enables easy compass of formidable difficulties, and a command of expression that is commendable.

The three Kellert brothers—Michael, Raphael and Charles—gave a joint concert in Paris two weeks ago. Raphael played Ysaye's violin arrangement of Saint-Saëns's "Caprice en forme d'une valse."

## THE DRUDGERY OF PRACTICE

The juvenile pupil who feels that he has performed wonders of patience and endurance by practising on his instrument for an hour or two or three a day will probably come to the realization that art is not much longer than practice when he hears that, by his own admission, Kubelik, the violinist, practises during nearly all of his waking hours.

Paganini, the greatest of all violinists, was compelled to practise twelve or fourteen hours a day. So wearied did he become of this drudgery that for several years he actually laid aside the instrument over which he had such consummate control and devoted himself to agricultural pursuits.

This period passing, the violinist again turned to his hard work, and there was no violin composition beyond his power to play. Late in life he abandoned his practising for the reason, it is said, that he played only his own compositions.

A saying of Rubinstein has become famous: "Should I not practice for a day, I know it; should I miss two days, my friends know it; and should I slip three days, even the public knows it."

Joachim practised one composition—the difficult Beethoven Concerto—for over sixty years.

Mendelssohn, speaking of certain organ recitals, said: "I became so interested that whole day passed like hours. I practised pedal passages to such an extent that the act of walking actually transformed itself into a fugue, so automatic had my movements become."

Paderewski has an odd penchant for a nocturnal running of the scales. He has spent a whole night in achieving perfection in one or two runs of a composition he is studying.

He has said that the musician's greatest foe is the feeling of satiety that is sure to oppress him should his work be not well apportioned. Each season he finds he must acquire from twenty to thirty new compositions. So hard does he work at these that at the conclusion of his short tour he cannot endure to hear a single bar of any of them. Like many other musicians, he is saved from inaction only by the acquirement of novelties.

An epidemic of airship compositions, inspired by Count Zeppelin, has struck the "near-composers" in Germany. A new symphonic poem of this nature, "In the Realm of the Air," for great orchestra, by Friedrich Schuchardt, was brought out in Gotha a few days ago.

## ECHOES OF MUSIC ABROAD

[Continued from page 9.]

harpsichord alternately.

From J. S. Bach's "Partita," Mozart's Sonata in D major and Haydn's Sonata in E minor, on the piano, she went to the harpsichord for Bach's Fantasia in C minor and "Caprice on the Departure of His Brother," Scarlatti's Sonata in A major, a gavotte by Rameau, John Bull's "The King's Chase" and another early English trifle, entitled "The Nightingale," from "The Elizabeth Rogers Book." Landowska is a unique personality in the music world of Paris; in fact, she is without a rival on the Continent in her particular field.

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AFTER a whole Summer's bliss of forgetting that he has a troublesome tenor Enrico Caruso's concert tour of England, Ireland and Scotland will afford him an opportunity, at \$10,000 a week, to test the efficacy of his rest cure. Spreading his vocal wings again for the first time on August 20 in Dublin, he will soar above Plymouth, Blackpool, Glasgow, Edinburgh, Newcastle, Manchester, Belfast and London before coming down to earth at Liverpool exactly one month after his Dublin ascent.

His "concert party" is to consist of a young English pianist named Hilda Saxe, Anita Rio, advertised as the "American festival soprano," and Signor Lecomte.

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THOUGH she has long since discovered the elixir of youth, Adelina Patti has no intention of abusing the vocal privileges of her rejuvenation, for she "is appearing once only this year in Wales, as the announcement reads. The "once only" was last Saturday, when she helped to inaugurate a new concert hall at Pontardawe, near Swansea. There will be a London appearance, however, before long.

Retirements of singers, of whatever age, are never to be taken seriously. A couple of years ago the English public sighed in

audible regret that was echoed across the Atlantic when Muriel Foster on the eve of her marriage sang an irrevocable farewell at the Birmingham Festival. A week or so ago this admired contralto, who is now known to her friends as Mrs. Ludovic Goetz, appeased a longing for one of her old-time audiences by singing for the Queen's Hall Orchestra in London at its Endowment Fund Concert. Besides Elgar's "Lea Pictures," which she introduced on this side of the Atlantic when she came over on one of Mme. Albani's farewell tours of Canada, she sang Christian Ritter's effective "A amantissime spouse Jesu."

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OVER in New Zealand Ada Crossley, the Australian contralto, has been interesting herself in the folksongs of the Maoris, and incidentally their style of dress. *Tit-Bits* has been telling its readers lately that this singer was first introduced to the delights of music by a band that accompanied a traveling show to Port Albert, where she lived as a child. Having no money, she set to work to catch leeches, sold her "catch" to a local chemist, and with the proceeds bought a ticket. Now she wears a costly corsage of jewels subscribed for by the women of her birthplace.

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NOW that the public is more desirous than ever before of seeing and hearing the woman behind the gun, to say nothing of the man, composers are sacrificing their privacy to the call of the concert room in increasing numbers. Alicia Adélaide Needham, of "Husheen" and other celebrity, is the latest to succumb. A card in one of the London papers announces that she is now "taking engagements for singing and playing her own songs and pianoforte compositions." J. L. H.

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## WANDERJAHRE OF A REVOLUTIONIST

[Continued from page 11.]

turning up there from time to time, and this time it was Arthur Shepherd, of Salt Lake City, who thus had a glimpse of the New England town that was to become his future home. Shepherd first became widely known by his capture of the Paderewski prize for orchestral compositions, although it must be averred that he has not become widely known by the work itself, a circumstance not illuminating in the study of American conditions. He had earlier studied at the New England Conservatory of Music, and subsequently returned to Salt Lake City, where he conducted the Symphony Orchestra and established himself as a teacher. On the occasion of our meeting he was making a flying trip East to look up the possibility of the publication of some of his compositions, and fate, in the form of Lawrence Gilman, of New York, directed his footsteps to the Wa-Wan Press.

(To be continued next week.)



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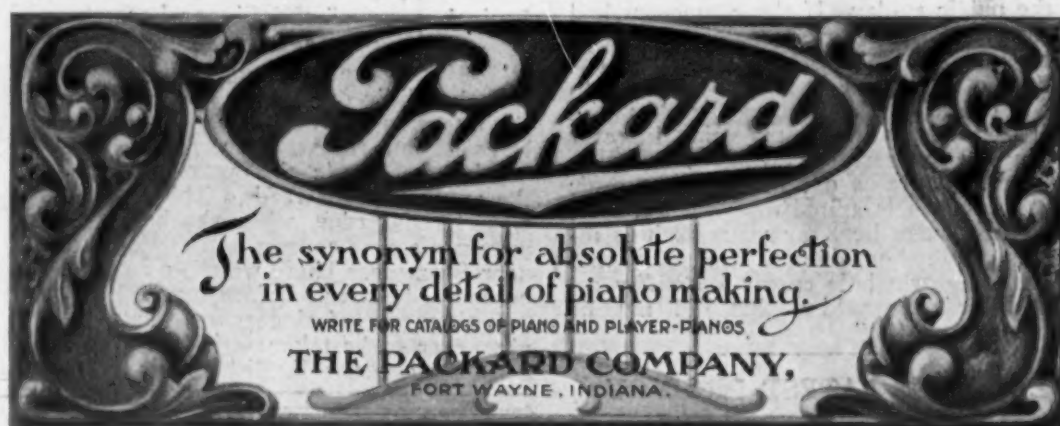
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